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Tanden Art-Making as Contemplative Practice

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TANDEN ART-MAKING AS CONTEMPLATIVE PRACTICE

A DISSERTATION

(submitted by)

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I hereby certify that I have read this dissertation prepared under my direction and recommend that it be accepted as fulfilling the dissertation requirement.

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ABSTRACT

The art-based study, focused on painting with black ink on paper and video documentation, explores the relationship between artistic expression and contemplative breathing with a particular focus on *tanden*, a unique concept of such Asian cultures as Chinese, Korean and Japanese. There were three research questions: "How can *tanden* influence one's physical movements in the art-making process?" and "Can contemplative breathing with a focus on *tanden* influence the quality of expression in one's art-making? If so, what are the influences and implications for art therapy?"

The research suggested five bodily sensations common to all participants: inhaling and exhaling, relaxing, flow and rhythm, freedom and spontaneity, and centering. Those physical elements significantly impacted their artistic expressions, which conveyed three research outcomes as follows;

1. Different inhaling and exhaling sensations in the contemplative breathing with a focus on *tanden* facilitated attunement of mind and body.
2. The body movements became rhythmic, spontaneous, and bold in correspondence with contemplative breathing with a focus on *tanden*, and these qualities were shown in the paintings.
3. A focus on *tanden* supported centering action in the painting process together with corresponding expressions in the artistic composition.

Keywords: contemplative breathing, *tanden*, *ki*, centering as *chusin*, art-based method

CHAPTER 1

Introduction

My research studies the relationship between contemplative breathing and artistic expression. This topic was solidified as my research focus throughout the course of my pilot study. During my 2016 summer residency in the second year of perusing my doctorate, I performed improvisational movements in front of my classmates in my Art-Based Research class. I was shy and apprehensive about performing in public. I struggled with not knowing what kind of performance to do, and in order to cope with my anxiety surrounding selecting the piece to perform, I found myself using contemplative breathing to calm me down. I took deep breathes and focused on my breathing in the present moment. I uncurled my spine and stood straight up in front of the classmates. I imagined planting a seed deep inside the center of my body. I exhaled, imagining its roots growing downward, and inhaled, imagining a tree trunk growing upward. I focused on my center (also known as *tanden*) while breathing, and payed close attention to each one of my movements.

After the performance, I explained *tanden* to my classmates: my focusing area to center myself during the presentation. I realized, based on my classmates' feedback, how difficult this concept was to explain to people from Western view of dualism.

Even in Japan, *tanden* is not a common word. While it is used frequently among practitioners of the martial arts and Japanese doctors who value ancient Chinese medicine, it has not made it into mainstream conversation. *Tanden* does not represent a physical organ or a particular part of the body, but rather it is a concept derived from Daoism, hearkening back to ancient China. It is believed that *tanden* is located around abdominal area, the center of the body.

I have personal experience with *tanden,* which led me to understand its importance in breath and posture. In the past, I used to practice *Kyudo*, a Japanese martial art that incorporated the teachings of *tanden*. I also frequently practiced yoga in Japan, learning yoga from Osamu Tatsumura, a Japanese yoga master. His yoga teaching included Buddhist teaching, especially *Tendai Shoshikan* in Japanese. This Buddhist teaching incorporated the concept of *tanden* as well. I learned the important wisdom of Japanese health in my spiritual practices.

My experience during my summer residency in 2016, combined with my previous experiences with *Kyudo* and yoga, confirmed to me the importance of pursuing my interest in contemplative breathing and its effects, with a specific focus on *tanden*. This interest led to me conducting my pilot study titled: *Tanden* Art: Image Making with Contemplative Breathing (Ito, 2017). Within the pilot, I examined two questions in particular: "Can contemplative breathing with a focus on *tanden* influence the quality of expression in one's art-making? If so, what is the influence?" I used an art-based research method and worked alone over the course of eight sessions to explore these questions. After breathing mindfully, I created artwork and experimented with different art materials including charcoal, calligraphy, Japanese watercolors, regular watercolors, and pastels. Over the course of the eight sessions, I found that using a brush with black ink on absorbent paper was the best combination of materials. In the last two sessions, I exclusively used a Japanese calligraphy brush, calligraphy ink, and Japanese paper.

My pilot study evoked a unique experience for me. The process of exploration resembled a Buddhist monk solving the *koan,* which is something like a knotty riddle to pursue for the enlightenment during the meditation. I struggled with my initial research question for the first couple of sessions. I tried to respond to the question cognitively,

thinking about how to answer it before I created an imagery (Figure 1). Not paying any attention to my breathing, I focused instead on visualizing what I thought *tanden* would look like, and how it would work when *tanden* and *ki*, energy force, circulated.

Figure 1

A drawing of the image of tanden (the pilot study, January, 2017).

I realized that my artwork did not provide an answer to my research questions. I tried to answer the research questions cognitively, which resulted in an unclear image. Once I began to use different materials to explore the research questions, I began to see more clarity in my images. I tried using Japanese water colors as well as regular water colors. I found that the Japanese water colors worked well, but my breathing was interrupted when I had to change from one color to the next. The regular water colors also didn't work well, as they didn't absorb into the paper quickly enough. The mismatch between my method and my materials prompted an insight: the relationship between the art materials and the movement of my body while breathing was of the utmost

importance. I needed to refine their connection.

Next, I experimented with Japanese calligraphy ink (Figure 2). I used a cotton glove dipped into the black ink to draw with my fingers. I wanted to feel the movements of my fingers and directly correlate my hand movements to my breathing. I moved my fingers only as I exhaled. As my fingers were in direct contact with the paper, I became acutely aware of my sense of touch. I felt more energetic and dynamic in my movements. This gave me a completely different awareness of my body in coordination with the art materials. I sensed the friction as my fingers moved. As I breathed out, I let the weight of my hand lean against the paperboard on the easel. I was aware of my finger pressure.

Figure 2

The finger painting along with the contemplative breathing (the pilot study, May, 2017)

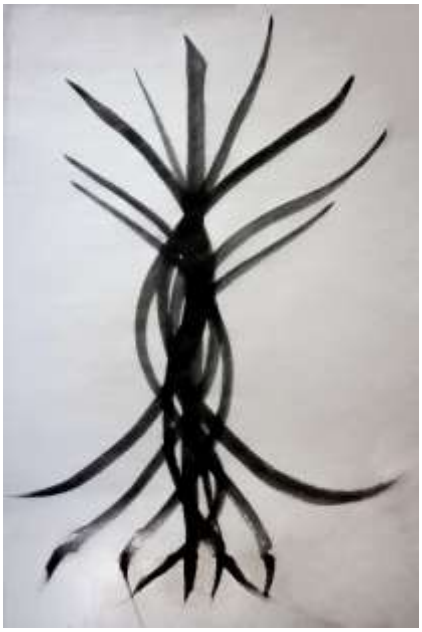
Using a Japanese calligraphy brush was not my first choice of tool, hence my decision to finger-paint. I avoided the brush because I could not help using this tool within the strict rules of calligraphy, a discipline I learned extensively as a child. I automatically

held the brush and made strokes in the way I was taught during my calligraphy lessons. However, I had the sense that it would be a good tool for my research. I decided to experiment with the Japanese calligraphy brush. This brush is particularly soft and flexible. As I moved it, I did not have time to think about where it was going, but, instead, simply focused on my breathing. My movements became more spontaneous the longer I breathed contemplatively.

After experimenting with different materials and shifting my focus to breathing instead of thinking, I was fully immersed in the focus on my breath. It felt as though my hand and the brush were one. After finishing my artwork, I looked at my piece and felt overwhelmed by the beauty of the spontaneous expression I had created. My whole body was synchronized with my breathing. The brush strokes were longer and bolder than I would usually do. This was not the type of art I was familiar with, nor would I have imaged myself creating it (Figure 3).

Figure 3

Artwork along with the contemplative breathing (the pilot study, June, 2017)



During each of the eight sessions, I recorded my art-making process with two video cameras and photographed my final artwork. After the eight sessions were completed, I edited the video footage and watched it, reflecting on my art-making process. As I was watching the footage again and again, I continued to revisit my research questions. The art I had created reflected my contemplative breathing with a focus on *tanden.* The imagery provoked a sense of centering, rhythm, boldness, spontaneity, aliveness, and synchronicity. After review and reflection, I responded to my original research questions, keeping four main areas of focus:

1. Focusing on breathing to relax my desire for control, and to become immersed in the present moment.
2. The enhancement of spontaneity and boldness.

3. Generated a centering of expression the breathing process.
4. Synchronizing movements and art materials to create lively and rhythmic expression.

In this pilot study, I experimented with different art materials to create artwork to examine the relationship between contemplative breathing and artwork. Once the right materials were chosen, the three elements of my process (physical movement, breath, and art materials) became aligned.

Additionally, during the pilot study, I focused on *tanden* while breathing, trying to locate it physically in my body. This focus on a physical location resulted in me centering myself mentally in the present moment. This stability guided the movements of my body to create art.

My dissertation research has its basis in my pilot research, which needed further investigation in order to understand how *other* people would respond to the same question. This research project brings a new perspective on the link between breathing and visual artistic expression. In order to pursue the project, I designed the research method and conducted research with the five participants, with whom I had four sessions individually. Reviewing past knowledge, I reflected on their experiences and tried to understand the significance of *tanden*'s role in their art.

To me, the process of exploring past research resembled a seed growing in the ground. As the seed started to grow, it took root in the interdisciplinary fields of psychology, art, and Japanese Buddhism. The seed is represented by the art-based research method. This needed to be planted. The method alone would not bear any fruit, but through the art-making experiences and reflective conversation with my participants,

along with the video footage of their process, the seed began to flourish and grow. By reviewing and editing the video footage, looking at the artwork, and listening to the interviews and reading the transcriptions, I was able to reflect on the process many times. I watched their movements as I listened to their breath and the moving sounds of brush. Through exchanging ideas and thoughts with my advisor, I was reminded of the core research focus. Through reflection, my ideas and the research outcomes became emboldened, mirroring my participants' brush strokes. The seed grew into a tall tree, bearing the fruit of knowledge and insight.

After conducting the research with my participants, I came to the following conclusions:

1. Different inhaling and exhaling sensations in the contemplative breathing with a focus on tanden facilitated attunement of mind and body.
2. The body movements became rhythmic, spontaneous, and bold in correspondence with contemplative breathing with a focus on tanden, and these qualities were shown in the paintings.
3. A focus on tanden supported centering action in the painting process together with corresponding expressions in the artistic composition.

These outcomes were consistent with my experience in the pilot study, and further assured me of the impact of centering mind and body in the art making process. This mind-body-connection was directly facilitated by contemplative breathing.

In addition, this research brought to my participants a new perspective on art and the use of artistic materials: how to manipulate them along with breathing. I, in turn, learned the importance of the connection between breathing and artwork through my

calligraphy lessons during my childhood. I saw the difference between their level of proficiency and my own. Using a calligraphy brush and ink requires the mind and body to be in tune with one another in order to create a steady and rhythmic flow. As mentioned earlier, my body automatically responded to the materials in such a way: keeping the brush at a steady angle and to moving the brush along with my breath. I knew I should not manipulate the brush with my hand as such, but rather I should move my entire arm and let the brush strokes flow from there. Without deep knowledge of this method, my participants, with the exception of Ken, who learned Japanese calligraphy in his childhood, used the materials with the beginner's mind. Watching them experience the brush and ink, I was reminded of the importance of appreciating the ancient wisdom of attunement of mind and body through art-making.

The art materials, at the end, facilitated the integration of the participants' mind and body as one. The more they learned to integrate their mind and body in balance, the more effortlessly they could move the brush along with the contemplative breathing with a focus on *tanden*. Further, this research solidified the importance of the mind-body connection as a tool for therapeutic integration.

It is my hope that this research will offer a new perspective on the importance of contemplative breathing and the significance of *tanden,* and the usefulness of these tools within the context of art therapy. I hope the research will bring ancient Eastern knowledge of body and mind into the present, joining with Western healing philosophy. Contemplative practice has high potential in the setting of art therapy as a therapeutic tool to unite the spheres of mind and body.

CHAPTER 2

Literature Review

Breathing is the most fundamental and crucial component of our lives, since all living organisms must breathe to survive. But breathing is used for more than just sustaining life: how we breathe can impact our body and mind, and further our well-being. Breathing has been recognized as an important aspect of meditation and well-being in the context of Buddhist texts (Sekiguchi, 1978; Kamata, 1994b; Hanh, 1998; Muraki, 2001, 2003, 2014; Takada, 2009; Gethin, 2015). These values have spread far and wide, anywhere Buddhist teachings have been taught. Buddha's teachings of breathing are described differently depending on different cultures (Hanh, 1988; Gethin, 2013, 2015). However, the purpose remains the same: breathing is the focal point used to connect the body, mind and spirit.

Before reviewing the literature, I would like to draw attention to these words: contemplation, meditation, and mindfulness. These terms are often used interchangeably in clinical and therapeutic contexts. In meditation, individuals aim for spiritual and religious gain; contemplation shares a similar goal with meditation, but also extends to include deep reflection and attention goals; while mindfulness explains the quality of meditation or contemplation. I have chosen to use contemplation in my research, intending to avoid possible confusion surrounding *religious* meditation or *clinical* mindfulness.

The Art of Breathing

Breathing is crucial for life, and, therefore, it seems breathing should be very simple and instinctual. However, albeit an instinctual process, breathing can be cultivated with intention. Since ancient times, people in Eastern and Western cultures have cultivated

different breathing methods, such as Lamaze, for example.

A Chinese singer, Nancy Zi (1986), pointed out that the key to singing well is the breath. She created a breathing method called "*chi yi*" (p. 3), meaning the "art of breathing." She explains how Chinese ancient culture cultivated a way to breathe and manipulated this method for meditation, well-being, and the martial arts. This method is called "*chi kung*" (Zi, 1986, p.3). She noted "the principle of inner vigor" (Zi, 1986, p. 3) as a core component in her breath work, applying this ancient wisdom to her singing profession.

Japanese people also value the art of breathing. The Japanese word *iki-zukai* (息遣い), is literally translated to "usage of breath," also called "the art of breathing." Japanese culture also cultivates how to breathe for well-being. Even today, the art of breathing has been highly valued among medical doctors, martial arts practitioners, scholars, and educators (Suzuki, M., 2003, 2010; Saito, 2015; Obitsu, 2020; Uchikoshi, 2020; Tohei, 2020). This art includes breathing utilizing the abdominal muscles, called *Tanden* Breathing (Muraki, 2001, 2013, 2014; Suzuki, M. 2003, 2010). The slow and rhythmic movements in the abdominal muscles assist in deep breathing, which further positively impacts the lungs (Uchikosi, 2020). Muraki (2001), a Japanese doctor and a practitioner of the *Tanden* Breathing Method, explained *anapana sati*, a Buddhist breathing method created by Shakamuni, from a medical point of view. He stipulated that individuals should pay attention to the exhale and then naturally inhale only after emptying out all the air. This practice promotes alternating muscle tension and release, creating balance.

Understanding the benefit of deep breathing as a cultivated skill, Saito (2015) used abdominal breathing with a focus on *tanden* as a means of education. His study of breathing in the context of Japanese culture highlighted the impact of the breath on

traditional Japanese artistic performances and Japanese body attitudes. Saito (2000; 2015) further used *tanden* and the art of breathing in educational settings, attracting children's attention by using traditional Japanese performances. He encouraged children to read stories aloud, requiring deep breathing, and found that children's attention span was improved through this method.

Saito (2000) went further to posit that breathing impacts the appearance of the physical body during non-verbal expression. He considered how breathing through *tanden* influenced physical posture. Shown through photographs of Japanese people before and during the World War II era, he perceived that Japanese culture cherished body knowledge. He was concerned that Japanese culture would lose this traditional sense of centering (which subsequently happened in the 20th and 21st century) and proposed the creation of new modes to continue bringing forward the ancient wisdom of embodied knowledge and breathing (Saito, 2000). His goal was to bring the benefits of breathing into the world of education, considering breathing a foundational element of education itself.

Further, Tatsumura (2001, 2008, 2009), a Japanese yoga master, views breathing as a life source, and teaches its healing aspects through yoga. His master, Masahiro Oki, was a well-known Japanese yogi. He viewed yoga as spiritual self-cultivation through the body. His belief was "生命即神" (Oki, 1989, p. 32), meaning "life force is God," and searched for how to utilize such life force for goodness. As in Daoism, he viewed the body and energy force as sacred and spiritual: God (and nature) would reside inside the self.

Saito (2015) and Tatsumura (2001) both viewed the body as a shrine or a temple, albeit with slight differences to this view. Saito (2015) saw the body as "a mini-temple"

(p. 100): the body acted only as a container for breathing. On the other hand, Tatsumura saw the body as a larger temple where all life force resides. Both Saito and Tatsumura shared the similar idea that skilled breathing would require the manipulation of *tanden*, even though their views of the body were somewhat different. The reason for this difference could be Saito's intention to avoid the spiritual aspect of *tanden* and *ki*. He cautioned that belief in *ki* could be dangerous, because *ki* has not been well defined and depends on subjective perception. He valued objective measures as a matters of fact, while Tatsumura (2000) valued spiritual and subjective views based on Buddhist philosophy. In Eastern as well as Western ancient religious perspectives, breathing was considered as spiritual: the word, spirit, came from Latin, *spiritus*, which means breathing (Oxford English and Spanish Dictionary).

The Significance of Breathing in Buddhism

Breathing has strong connections to religious practices, especially in Buddhism, and has been cultivated as a path to enlightenment. There are many Buddhist textbooks originating in India, called the *sutra*. One such Buddhist *sutra*, the *Anapanasati Sutta*, is translated into English as "The Full Awareness of Breathing." This text was written in India, then brought to China and called "*The Greater Anapanasati Sutta* (大安般守意経)" (Suzuki, 2010; Muraki, 2014). Adapting the original teaching into Chinese culture, Buddhism naturally blended with Daoism and Confucianism. This phenomenon spread in East-Asian cultures, such as Korean and Japanese cultures, associating breathing not only with spiritual health but also physical health and ethical practice.

The Buddhist teaching for enlightenment was introduced to China, sharing commonalities with Daoist practices and thoughts. Influenced by Daoist perceptions, Chinese Buddhism was then brought into practice in ancient Japanese society, which was

adapted and formed into Japanese Buddhism. One major Japanese Buddhist sect, the *Tientai, Tendai* (天台), has expanded upon the art of breathing by including meditation practices (Kamata, 1994b; Takada, 2009; Sekiguchi, 1978). This sect started in China and naturally assimilated into Chinese culture, including the adaptation of Daoist shamanistic beliefs. The *Tendai* sect was founded by a Chinese Buddhist monk named Zhiyi (智顗), who wrote the meditation textbook "*T'ient'ai-siao-chihkuan,*" or "*Tendai* S*hosikan* (天台小止観, *ten-dai-sho-shikan*)" in Japanese. It has become the core element of *Zazen* or *Zen* meditation.

Tendai's teachings listed three areas of importance when achieving complete balance: body, (*Chousin-ho*, 調身法), breathing (*Chousoku-ho*, 調息法), and alignment (*Choushin-ho*, 調心法) (Sekuguchi, 1978). The fourth chapter of the *Tendai Shoshikan* talks about breathing harmoniously. The goal is natural breathing: silent, rhythmic, endless, and calm. In other words, a meditative state. *Tendai* values this natural breathing and encourages us to cultivate the art of breathing through various states of breath from audible to silent, uneven to rhythmic, rough to calm, and affected to natural (Kamata, 1994b). Natural breathing indicates a state of silent, rhythmic, endless, and calm breath (Kamata, 1994b).

Hakuin and *Yasen Kanna*

Buddhism in Japan has always played an important role in health-promoting practices, offering the art of breathing as a means to wellness. In our modern world, the art of breathing in Buddhism has been applied to various practices, such as breathing practices for health, as well as the performing arts and the martial arts. This evolution did not happen quickly. People across many generations created unique breathing methods, many of which were originally derived from one Buddhist monk: Hakuin.

One breathing method inspired by Hakuin's *Yasen Kanna* is the *Tanden* Breathing Method. This method has been recognized as a health-promoting practice among clinicians and martial artists all across Japan. The origin of this method dates back to one Buddhist monk, suffering during meditation: Hakuin Ekaku (白隠慧覚 1685-1768). He was a Rinzai Zen Buddhist priest who lived during the Edo period. In his 20s, during the course of his training, he suffered a nervous breakdown. Such breakdowns were considered "meditation sickness," commonly called "*zen-byo*" (禅病) (Hakuin Zenji, Shaw & Schiffer, 1957. p.105). Motivated to cure his malady, Hakuin created a breathing method to heal his sickness. He described this method in the form of a story called the "*Yasen Kanna* (夜船閑話)," meaning "A Chat on a Boat in the Evening" (Hakuin Zenji, Shaw & Schiffer, 1957). The story takes the form of a conversation between Hakuin, a visitor, and the Master Hakuyu (白幽). The master introduces his breathing method to Hakuin, including teaching its background, and the way to succeed in the practice, called *Nanso no ho* (*Nanso* method).

According to the *Yasen Kanna*, Hakuin's method was created by combining three books (the *Chung-yung*, the Lao-tsu's *Tao Te Ching*, and *Kongo-Hannya Sutra* as Diamond Sutra (Hakuin Zenji, Shaw & Schiffer, 1957; Kamata, 1994a), as well as citing Zhiyi (智顗) and *Tendai Shoshikan* (Hakuin Zenji, Shaw & Schiffer, 1957). Recognizing the significant teachings of *Tendai Shoshikan*, Hakuin described the importance of balance, warning that too much focus on one particular thing could cause the loss of harmony. He explained how individuals must hold their energy in its gathering place: the place where energy comes in and energy goes out, "down in the space below the navel" (p.117). This location can be considered as *tanden*.

Yasen Kanna **Influencing the Promotion of Healthy Habits in Later Generations**

The breathing techniques utilizing *tanden*, *ki*, and introspection introduced in the *Yasen Kanna* were created by Hakuin, drawing inspiration from his "malady of meditation" (Ahn, 2008, p. 178). The *Yasen Kanna* became a spiritual, psychological, and physical aid to assist individuals in overcoming a multitude of illnesses. It went on to influence other Buddhist priests, such as Fujita Reisai (1868-1956) in the Meiji period, who created a unique method called the *Chowado Tanden* Breathing method (Suzuki, 2003, 2010; Nakada, 2014; Fujita, 1908/2016).

Fujita created the *Tanden* Breathing Method by combining various elements from Buddhism, Daoism, Neo-Confucianism, and adding Western philosophy, psychology, and anatomy (Fujita, 1908/2016). Like Hakuin, he was a Buddhist monk who suffered from various physical and mental ailments, including stomach disease, high blood pressure, and neurosis due to alcohol consumption (Suzuki, 2010). Suzuki (2003), the director of *Chowado* Association, practiced the *Chowado Tanden* Breathing method because he had suffered from asthma. In his view, sensing gravity in his abdominal area influenced his mind and body. He used the word "*jokyo kajitsu*" (上虚下実) (Suzuki, 2003, p. 150) to describe the key for good body balance: emptiness in upper part and fruits in lower part (the upper body is relaxing and the lower body is stable).

Even in present Japanese society, doctors recognize the positive impacts of practicing mindful breathing, including breathing utilizing *tanden* (Muraki, 2001, 2003, 014). Muraki (2003) followed Fujita's teaching and called his practice "biorhythm breathing" (p. 130), the natural life rhythm. Metaphorically speaking, he likened this practice to a bud sprouting up from a seed under the ground. Understanding the Buddhist sutra, "*The Greater Anapanasati Sutta,"* Muraki (2010) perceived *tanden* breathing as infants' breathing: the natural state of breath.

Breathing methods derived from Japanese Buddhism show practitioners “the royal road” (Uchikoshi, 2020, p. 110) that leads the individuals to be in good health by preventing loss of lung capacity and respiratory illnesses caused by sickness and old age. A medical doctor by the name of Hideho Arita, MD (2014) studied the effects of *tanden*. His research used an EEG to reveal that *tanden* breathing stimulates the cerebral cortex and increases relaxation. With this information, *tanden* breathing has become not only a focal point in contemplative practices, but also a tool to improve physical health.

Neidan **and Internal Alchemy**

In Hakuin’s *Yasen Kanna,* the word *tanden* is a key concept for restoring one’s self to good health. The word *tanden* is originally derived from the Chinese 丹田 (*tan-den*). *Tanden* does not refer to a specific physical organ in the body, but rather the concept of an imaginary location in the body. *Tanden* is not well known in Western culture. In fact, the English translation of the *Yasen Kanna* left out many of the defining words for *tanden*. Besides abdomen, English translations of *tanden* included “navel” and “the space below it” (Hakuin Zenji, Shaw & Schiffer, 1957, pp. 108-109). This suggests *tanden* was not well recognized and identified in Western, English speaking cultures, while it was an important concept in East-Asian cultures.

Hakuin’s usage of *tanden* demonstrates that Japanese Buddhism has been influenced by Chinese Buddhism, as well as inspired by Daoism and Confucianism. Daoism’s philosophy centers on longevity and is based on the idea that everything in the universe is comprised of *ki,* (in Japanese) *ch’i,* or *qi* (in Chinese) (Sakade, 1992, 2008, 2017). Subsequently, when Buddhism was introduced into ancient China, it was naturally easier for people to practice Buddhism alongside Daoism: religion and longevity matched

well[1]. Sakade (1992) pointed that the word, "*neidan*" was used among Tendai Buddhist monks in ancient China.

The central theme of Daoism is longevity, or "*Furo-chosei* (不老長生): how to live a long life. As gold was thought to promote longevity, ancient people tried to create gold through the combination of different elixirs (Sakade, 2008, 2017; Kohn, 2009). In ancient China, people attempted to create the ultimate elixir by making gold out of non-gold materials (Sakade, 1992, 2008, 2017). They used mercury and tin to try to create gold. Later, it was discovered this mixture was poisonous. Moving forward, instead of creating actual physical concoctions, people moved towards creating imaginary elixirs in order to cultivate *ki*. This practice became known as *neidan,* unique to Daoism, and refers to the practice of making gold inside the body with spiritual and symbolical significance. Individuals imagined *ki* circulating inside them, creating golden light. Kohn (2009) called *neidan* "internal alchemy" (p. 1) and named it the main spiritual system in Daoism.

According to Daoist principles (Kohn, 2000), *neidan* originally required the use of meditation and breathing. The purpose of *neidan* was to promote active circulation of *ki* inside the body, leading to good health. Individuals imagined *ki* deep into their abdominal area, "the central area of gravity, known in Chinese medicine as the Ocean of *Qi*" (Kohn, 2009, p. 5). Visualizing their *ki* circulating inside their body required active imagination. *Neidan* acted as a sacred center where individuals could create their own spiritual place to bring their emotions and energy together, and connect to the universe.

Therefore, the idea of *neidan* resulted in practical introspection: individuals would meditate to communicate with their inner gods and to promote their healthy being

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[1] In this chapter, I use the term *ki* only to avoid possible confusion, while there are other researchers who use *ch'i* or *qi*.

(Sakade, 1993, 2008, 2014). Practicing *neidan* kept life energy active. Sakade (1993, 2010) perceived Daoism as an embodied spiritual practice utilizing *ki* energy, which could help individuals heal themselves. Daoism encouraged people to hold the sacred image of temples or palaces for prayers in their body, which made it possible for them to pursue spiritual practice everywhere (Sakade, 1993).

In Yuasa's (1986, 1993) view, meditation can transform *ki*, "activating the power of subtle spiritual energy" (1993, p. 80). Through meditation, the chaotic energy of instinctive needs located in the lower *tanden* can be transformed into a creative energy force by bringing attention to the middle and the upper *tanden*. Further, he introduced the words, *seiki* (精気) for *ki* in the lower *tanden,* and *shinki* (神気) for *ki* in the upper *tanden* (Yuasa, 1986, pp. 145-146; 1993, pp. 78-80). *Seiki* is instinctive energy force, transforming into *shinki*, spiritual or soulful energy force. Yuasa's notion of *neidan* suggests practical shifts rather than conceptual thoughts: enlightenment happens through somatic experiences.

Ki as Energy Force

Energy force, or *ki,* facilitates harmony between the universe and the individual. Yuasa (2008) perceived that the Eastern knowledge structure was developed based on this type of non-dual thinking: "physical nature as a living organism, a living place, as it were, wherein spirituality dwells in nature" (p. 87). Through breathing, people bring outside energy into their bodies. Here the body becomes the container of energy, while, at the same time, people feel their existence as a part of nature (Nagatomo, 1992). Nagatomo (1992) perceived that the energy force, *ki* connected the body and mind and furthered to unite the personal and the natural worlds. In Buddhist training, monks control their

breathing to calm down and circulate their energy flow in such a way as to balance their mind and body and then to harmonize the self and the universe in "attunement" (p. 195).

During the Edo period, Ekken Kaibara (貝原益軒 1630-1714), a Neo-Confucian scholar, was one of the great influencers who introduced Chinese medical philosophy, herbal medicine, and moral education to Japan (Tucker, 1989; Kaibara, 2007). He understood the significance of *ki* in the context of Neo-Confucianism and utilized this concept to promote healthy living to the masses. He considered *ki* as "psychophysical energy" (Kaibara, 2007. p. 13) and encouraged people to cultivate *ki* not only for their well-being but also for the universe: "the process of self-cultivation and the investigation of things was directly connected to the natural cycles of change and transformation in the universe (Tucker, 1989, p. 57)."

With the goal of longevity, Daoism emphasized "the Great Harmony" or "太和 (*tai-he*)" (Kaibara, 2007, p. 15; Sakade, 2008, p. 35): balancing the flow of *ki* with chaos. Sakade (2008) pointed out the id-like aspect of *ki*, which requires harmonization and refinement. Thus, breathing contemplatively as a practice was established. His perception echoed Yuasa's (1991) and Tatsumura's (2001) view of the quality of *ki*.

Ki **as Creative Energy**

Instead of dividing *ki* into both physical and psychological functions, Daoism treated *ki* as one unit, including all things seen and unseen. Human beings are composed of spirit, mind, and body, all stemming from *ki*, the energy force. McNiff (2016) echoed this East-Asian attitude of *ki*, and further approached *ki* from both Eastern and Western perspectives, aligning the East-Asian view of energy force with the idea of a soul in Western cultures.

McNiff's (2016) view of creative energy force and Franklin's (2017) view of

breathing both echoed the East-Asian view of *ki* in the context of artistic performances. As physically moving requires the flow of energy, *ki* is transformed into art (McNiff, 2016). The word *kiinseido* (ki-in sei-do, 気韻生動) is originally Chinese, according to Sakade (2008, 2014), meaning to glow with grace. Xie He (謝赫), a Chinese artist in the 5th century, used *kiinseido* to describe the sense of aliveness seen in Chinese paintings. Adding to this, he further referred to the fact that viewers of these paintings respond with their own *ki*. Their reactions move energy within their own bodies. The aesthetic beauty of art touches people's souls and they are moved, supporting the idea that art impacts its viewers.

In modern times, *ki* has been investigated among researchers in various interdisciplinary fields, such as philosophy, psychology, medicine, physics, life sciences, and more (Katori, 1990; Yuasa, 1991; Murakawa, 2015). For instance, *qigong* has been studied by researchers (Cho, 1990) as an established practice utilizing the concept of *ki* in physical experiences. Yuasa (1990; 1991) and Murakawa (2015) were proponents of the importance of researching *ki* in our modern world: investigations of *ki* need not be only scientific and objective, but also sensory and subjective. They agreed that *ki* is the key to understand the Eastern traditional knowledge structures of psychology, biology, and physics.

Researchers Ohnishi and Ohnishi (2009) conducted an additional study of *ki* with a group of U.S. students to see how quickly individuals who were not familiar with the concept of *ki* could sense it. Their method paired individuals and asked them to respond the other's *ki*. They found that those participants who had practiced music and dance were able to sense *ki* more quickly. They suggested that music and dance enhance and understanding of rhythm, which helped the learner sense *ki*. Their research shows the

potential of further study of *ki* in Western culture.

Centering

The concepts of *tanden* and *ki* require us to use our imagination and concentrate on the middle of the body, the abdominal area, where *ki* gathers in the *tanden*, circulating life force and producing creative energy force. Morihei Ueshiba, a famous Japanese *Aikido* master, valued the center of the body (*tanden*) as the focus of both movement and breath (Stevens, 1993). For him, the body reflected the state of mind. Good performances depend on centering, "if you are centered, you can move freely" (Stevens, 1993, p. 114). Here, the physical center is around abdomen: *tanden* as the center plays the role of the "conductor of the music of the body" (Shifflett, 2009, p.41).

A Japanese sculptor, Kotaro Takamura (1958/2012), wrote about his experience when he tried to sculpt a shell. As he constructed the sculpture out of wood, he felt his sculpture didn't look real, even though his carving looked same as the shell. Looking deeper, he identified the central axis of the shell, and was then able to create a more life-like representation of it. This examination of the core, or center, of the object was crucial in his understanding of sculpture. Similarly, Zi (1986) pointed out that using focal points is crucial when we move around our physical world. Individuals who visualized the location of their own core, or "the center of the body" (p. 9), achieved physical and psychological balance. Saito, as an educator, and Zi, as a singer, also both valued core, or *tanden,* breathing for holistic health, bringing balance to the mind and body.

Feeling *tanden* is like centering and is similar to finding the core (Saito, 2000; Zi, 1986). Saito (2000) viewed lower *tanden* as both the physical and psychological center, or "core" (p. 204) of the body. Trusting the physical core leads to trusting the psychological core: the stable being.

In a similar way, Richards (1989) used her pottery to unite her body and mind. As a potter, her experiences with clay brought her the meaning of life. Her artistic journey through pottery led her to appreciate the importance of having a centering experience. She taught that life is like solid clay transforming into different shapes. For her, "centering" (Richards, 1989, p. 33) is an essential part of our natural being and life rhythm. Centering allows life to undergo a "metamorphosis" (Richards, 1989, p. 33), like a process of finding the truth, leading to transformation. As a potter and poet, she considered breathing as a significant way to bring spirituality into her art, saying "a discipline of the breathing centers" and further "life-centers" (Richards, 1989, p. 67). This happens under a state of effortless action. This notion of centering suggests that the center is not only a physical location, but also an area of psychological focus. Centering helps us locate where everything starts: something new waiting to appear in the space between non-being and being.

Centering is the important concept for Aposhyan's (2004) body-mind psychotherapy. Body and mind are to be integrated based on somatic approach, because individuals' body is a container of their experience. She viewed center as "self-awareness" (Aposhyan, 2004, p. 132) and "a key component in any process of developing a fuller sense of self" (p. 132). She explained the physical center as "the center of gravity", citing Chinese word, "the *dantian*" (p. 133), and Japanese word, "*hara*" (p. 133) instead of *tanden*. *Dantian* and *tanden* share the same Chinese character, 丹田. Further, she perceived attunement as an important element for therapeutic experience. Cohen (1993), one of the founders of Body-Mind Centering, considered her work as centering, calling it "a process of balancing" (p.1). She approached the mind and body using both Western science and Eastern philosophies. Internal and external information cause physical

reactions, connecting individuals to their environments. She used “active (pre-sensory motor) focusing” (Cohen, 1993, p. 7), which teaches the relationship between internal and external circumstances. Her practice is based on the notion that the body and the mind are the containers of experience. The body represents past knowledge and through the senses, creates “cellular embodiment” (Cohen, 1993, p. 3). She applied this knowledge to therapeutic practices including dance movement therapy, bodywork, yoga, athletics, and voice. In her view, centering refers to the awareness of the body and mind as one in an endless continuum of experience.

Tanden established its own unique position in Japanese culture. Culturally, the Japanese highly valued the waist and abdominal area (Saito, 2000, 2015; Suzuki, 2003). Saito explored the Japanese body and the art of breathing as significant parts of a culture they called “waist and abdominal culture” (Saito, 2000, p. 11). He criticized that currently, the Japanese are losing “the sense of centering” or “the sense of core” (Saito, 2000, p. 5).

Being Mindful Through Breathing

Kabat-Zinn is one of the founders of the mindfulness meditation program called Mindfulness-Based Stress Reduction (MBSR), developing and evaluating the program through scientific research (Kabat-Zinn, 1982a, 1982b; Kabat-Zinn, et al., 1992). Kabat-Zinn placed a huge amount of importance on breathing during the practice of mindfulness (2004, 2013a), considering breathing as “the heart” of the practice (2013a, p.40). Kabat-Zinn practiced yoga and Zen meditation for his own well-being and, based on his experience, applied this wisdom to his clinical practice (2013b). Mindfulness-based practices guide practitioners to pay attention to breathing; not to control it, but to simply observe it. The most fundamental way to get in touch with oneself and one’s being-ness is through breathing: breathing is the only conscious function of being. He specifically

encouraged “diaphragmatic breathing” (Kabat Zinn, 2013b, p.47), which was done using the abdominal muscles. He went on to posit that individuals that breathe deeply and slowly relax their bodies benefit greatly, achieving a relaxed and calm state.

Mindfulness-based treatment programs have demonstrated their positive influence in various clinical settings. As a fundamental part of clinical research, scientists were looking to quantify the cognitive benefits of mindfulness: cognitive improvements, such as “decentering” (Szabo, et al., 2015, p.132), “the networks of the attention system” (Tang & Posner, 2015, p.81), “focused attention,” and “open awareness” (van Vugt, 2015. p.190). It has been found that through mindfulness, individuals are able to focus on themselves, and instead of judging, simply observing what is going on. This kind of cognitive training allowed individuals to benefit from an attentive attitude, emotional regulation, and improved memory (Teasdale, Segal, & Williams, 1995; Teasdale, et al. 2000; Brown & Ryan, 2003; van Vugt, 2015). During decentering, individuals would focus openly, without judgement, and observe their reality (Baer, 2013). By being mindful, they were able to abandon any attachment to their own personal interests (Brown, Ryan, & Creswell, 2007), which had positive effects on “self-regulation” (Tang & Posner, 2015. p.82), also called “emotion regulation” (Goldin & Gross, 2010. p. 83).

Shapiro (2009) noted that the previous investigations missed an important topic: *how* to breathe. Buddhist meditation practices, as well as clinical mindfulness programs, acknowledge that deep rhythmic breathing results in psychological and physical benefits. By slowing down the internal rhythm, participants can influence the mind. Breathing is a task we instinctively perform, and yet, at the same time, is subject to a level of cognitive control. We can choose how to breathe: quickly or slowly, from the mouth or the nose.

Wu **as Nothingness and** ***Wu-wei*** **as No-action**

Wu is an important concept in Daoism, meaning "nonbeing or nothingness" (Kasulis, 1981, p. 32). Nothingness does equate to nonexistence. Rather, it is a metaphorical concept, which denotes a state of being without action. Kasulis (1981), specializing in Asian philosophies and Japanese Buddhism, carefully compared *wu* (nonbeing in Daoism) and *mu* (nothingness in *Zen* Buddhism) using a Japanese temple bell, as metaphor to describe that state. The bell was empty, without a clapper. The sound came not from the bell itself, but "the emptiness inside" (Kasulis, 1981, p. 34). He described "the bell as Being and the hollow center as Nonbeing" (Kasulis, 1981, p. 34). He saw the relationship between *wu* and *mu* and pointed out they both aimed "to return (us) to the source of personhood" (Kasulis, 1981, p.37), or the soul.

In Daoism, *wu-wei* is translated as "doing nothing" or "non-action" (Slingerland, 2003, p. 7). This does not refer directly to physical action, but rather to a spiritual and psychological state. This concept, like mindfulness, is supported by the understanding of a mind state and a body state (Slingerland, 2003). According to Slingerland's (2003) explanation, the state of *wu-wei* refers to effortless action. The body moves as it needs to move in order to respond to the environment. This type of movement is characterized by "a feeling of spontaneous ease and graceful effortlessness" (Singerland, 2003, p.8). In other words, it is a state of skilled body: the skill cultivated through limitless practice. According to Singerland, *wu-wei* requires us to be "fully realized human being(s)" (p. 9). His notion echoes Muraki's (2001) explanation of the teachings of the *Anapana sati*. Muraki intentionally interpreted *tanden* breathing as effortless breathing. In this way, cognitive understanding does not help, but rather the effortless actualization of understanding does.

Wu-Wei* and *Mushin

The concept of *wu-wei* can be compared with the Japanese word *mushin* “無心” (mu-shin) (Kasulis, 1981) or can be translated as non-action, *mui,* “無為” (*mu-i*). This refers to a natural or peaceful state. The word *mushin* has two Chinese characters: *mu* as nothingness, and *shin* as heart or mind. Therefore, *mushin* means no-mind. Kasulis (1981) saw no-mind as “nothingness-mind” within the Daoist point of view of *wu*: letting go of what is in the mind. *Wu-wei* literally shows the importance of nothingness of action, while *mushin* shows the importance of nothingness of mind. Both *wu* and *mu* operate from a non-dualistic attitude, aligning mind and body as one.

Suzuki (2007) discussed *mushin* and considered it the center of Buddhist philosophy, and moreover, as the core axis of all Eastern spirituality. He found it difficult to find the idea of *mushin* present in Western cultures. According to Suzuki, *mushin* was based on Buddhism, but became more practical while spreading from India to China, and then to Japan. Like *wu-wei*, *mushin* represented a knowledge structure of the body, mind, spirit, and universe as a single unit. According to Kamata (1979), *mushin* means “not to locate mind anywhere” (p. 45). Kamata cautioned, however, that this did not encourage absent-mindedness.

Mushin is considered as Zen’s primary principle: to be free from ideas of the mind. Kasulis (1981), explained *mushin*, no-mind, in the Western view, citing Heidegger’s idea of meditation: “*gelassenheit*” (p. 48). His explanation *of mushin* was “a state of composure arising out of an attitude of letting things be” (p. 48). He compared Heidegger’s view and traditional Buddhist views, noting that they shared some similar aspects while coming from different perspectives: dual vs. non-dual. His perception was that no-mind was more practical, its goal being to create an every-day life practice leading to “the state of permanent enlightenment” (Kasulis, 1981, p. 50).

Focusing and Flow

Both the states of *wu-wei* and *mushin* depend on focus. This focus state could be compared to Gendlin's (1993) "opaque" (p. 24) sensation of the body, which represents the body's "implicit intricacy" (p. 24). Gendlin (1993, 2000a, 2000b, 2009, 2013a, 2013b; Gendlin and Jonson, 2004) follows a non-dual attitude toward knowledge: the body and its five senses are the source of all information. He was interested in the therapeutic applications of body knowledge and used focusing as a communication tool. His theory of focusing supports the concepts of *wu-wei* and *mushin*, as the knowledge stored in our bodies represents the beginning of life.

Gendlin's (1993) idea of "the situational body" (p. 22) explained how individuals' bodies hold the knowledge of their past experiences. He depended on this "bodily sense" (p. 23) and concentrated on how when focusing on the body through the five senses, individuals could heighten their awareness of what is going on in their body. He challenged researchers to use subjectivity to investigate psychological issues, calling this "a first-person model" (Gendlin, 2000b, p. 116). His view would encourage embodied knowledge and future investigation of flow, *wu-wei,* and *mushin.*

***Mushin* as Spiritual and Aesthetic Flow**

Yuasa (1987, 1993) considered the concept *mushin* within the context of the ethics of Zeami, a famous *No* (Japanese performing arts) player and *No* writer in 14th century. Zeami encouraged performers who had mastered their skills to then be free from them, and to become "no mind," or *mushin* (Yuasa, 1993. p.27; Moore, 2014. p. 76). A Japanese philosopher, Nishihira (2009) studied Zeami's idea of *No* training, and examined his aesthetic attitudes toward *No* in the context of *Zen* Buddhism. He approached Zeami's philosophy based on the art and religion of *Zen* Buddhism. In both

art and religion, the common element of *mushin* represented was the psychological child-like state of letting go, or, in his words, "the child body" (Nishihira, 2009, p. 34).

Nishihira's (2009) perception of *mushin* inspired Winnicott's (1971/1989) theory of "creativity" in children's play. He pointed out that *mushin* was connected to psychological and physical freedom from learned skills as well as the desire to perform well. This is easily visible in children's play: children's play become creative when they play not for a specific purpose, but for the joy of it (Winnicott, 1971/1989). According to him, *mushin* explains this happening for four reasons: detachment of intention, mind-body oneness, the mind restoration, and the appearance of something extraordinary.

Nishihira's (2009) exploration of Zeami's philosophy and *mushin* can be compared to Moore's (2014) view and further applied to Csikszentmihalyi's (1991) view of flow. Moore participated in an amateur *No* group as a researcher, and observed how the dancers cultivated their minds and bodies through their *No* training. Once their bodies knew the dance, their minds became no-mind, or *mushin*, focusing only on the present moment and keeping out ego-oriented thoughts such as "I can't make mistakes," "I want to do good job," or "how do I look?" Both body and mind became tuned in to the present moment, existing in a state of flow. Csikszentmihalyi (1991) valued Eastern disciplines and considered the martial arts "as a specific form of flow" (p. 106). *Mushin* and flow share the similar somatic experience of the body and mind as one. The ultimate purpose of these actions, however, seem different: *mushin* seeks for the enlightenment of the self, and flow seeks for the somatic experience of self-fulfillment.

Calligraphy as Aesthetic Flow

In East-Asian culture, traditional aesthetic and spiritual practices have utilized the power of *ki* (Chung, 2006; Hue, 2009). Calligraphy visually represents the creative

energy of *ki* in aesthetic flow (Hue, 2009). Inspired by Daoism, Confucianism, and Buddhism, calligraphy expresses the flow of *ki* and transforms this flow into an aesthetic form. It serves to connect the body and mind as one, and further, the soul and nature as one (Chung, 2006; Hue, 2009). A Chinese calligrapher, Yee (1938/1974), noted that the aesthetic balance in calligraphy was similar to that of dancing, standing, walking, and other movements.

Calligraphy is also a Japanese classical art form. In Japan, this is called *shodo* (書道), meaning "the way (*do*) of writing (*sho*)" (Sato, 2013, p. 10). Japanese calligraphy has its roots in Chinese calligraphy (Nakata, 1973; Sullivan, 1989; Sato, 2013) and has been a significant part of Japanese culture for more than 1,400 years. A calligrapher uses the brush intimately to make movements that are in tune to their body and mind. Zen Buddhist monks used calligraphy as a part of their mindfulness practices, and developed it as a form of art: the aesthetic manipulation of ink, brush movements, and letters.

Calligraphy naturally facilitates a holistic attitude, combining mind, body, and spirit (Davey, 1999; Sato, 2013). Therefore, calligraphy can be a spiritual and physical activity harmonized together (Sato, 2013). Here the key task is breathing: creating different brush strokes depends on how you breathe. Mastering the art of breathing is hugely important to calligraphy. One of the key elements required to perform calligraphy as efficiently as possible is to move the brush with the rhythm of the breath. Breathing influences the quality of the lines (Sullivan, 1989; Davey, 1999; Sato, 2013). It also helps create lively lines (Sullivan, 1989; Tanahashi, 2009, 2016). Tanahashi (2016), an *Aikido* master, and Sullivan (1989) recommended exhaling when moving the brush as it touches on the surface of the paper. Posture is another important practice in

calligraphy. As with martial arts, calligraphy utilizes abdominal *tanden* breathing (Sullivan, 1989), coming from the center of the body.

Contemplative Aspects of the Art-Making Processes in Therapeutic Settings

The notion of contemplation was strengthened by Kabat-Zinn's (1982a, 1982b, 2013a, 2013b) definition and exploration of mindfulness in clinical arenas. Creative and expressive art therapies use a mindful approach to artistic expression (Allen, 2005, 2014; McNiff, 1992, 1998b, 2003, 2004, 2014, 2015a; Avstreih, 2014; Peterson, 2014; Rappaport, 2009; Rappaport & Kalmanowitz, 2014; Franklin, 2017; Nelson, 2020). Expressive therapists focus on the natural flow of the body, transforming it into art. Our kinesthetic senses navigate rhythm, movement, and action (Hinz, 2009). Avstreih (2014) called these movements coming from kinesthetic sensations as "authentic" (p. 182), referring to how individuals moved freely and felt truly present. Such movements are simple, but powerful, inviting in "the process of individuation," becoming our "genuine" (p. 183) selves. Avstreih's focus on mindfulness in movement led to the notion of bodily sensations as a witness in a therapeutic context. Rappaport (2009; 2014), applied Gendlin's (1996) focus to her art therapy, acknowledging mindfulness and focus-oriented art therapy. Focusing requires a certain attitude and offers a sense of awareness (Rappaport, 2009; 2014). Expressing what is going on inside the body through art, individuals observe their inner conflicts without judgement (Rappaport, 2014). She further pointed out that expressive art could bring about the ability to "access a calm center" (p. 197).

Contemplative aspects in art therapy are supported by gentle and slow movements (Nelson, 2020). Nelson (2020) used slow, gentle, and repetitive movements in her art therapy. Her study showed that slow and repetitive movements became the participants'

focus, and subsequently, the body and mind became one. Her research suggests that our bodies actively seek out healing knowledge.

In collaboration with mindfulness, art therapy allows embodied knowledge to become visible, helping individuals to become aware of their bodies (Rappaport, 2009; Fritsche, 2014). This awareness of both body and mind supports the importance of harmony in the creation of natural flow (McNiff, 2015a). Arts therapists utilizing mind and body collaboration value this flow state as a means to get in touch with spiritual elements present in the creative art-making process (Johnson, 1999; McNiff, 1998a, 2004; 2015a).

In addition, McNiff (1998b) also acknowledged the value of rhythm. Following the body's own rhythm, individuals' created improvisational movements and a freedom of artistic expression (McNiff, 1998b). One movement can trigger another movement, creating a flow (McNiff, 1998b, 2003). Further, McNiff's (2016) investigation of energy force expanded to the Eastern philosophical idea of life force, or *ch'i*. His critical appreciation of this life force heavily contributed to my research, which investigated the Japanese view of breathing.

Breathing in Contemplative Art Therapy

The contemplative aspects of art therapy have been widely discussed and the importance of breathing has been acknowledged by many art therapists (Cane, 1951/1989; McNiff, 2003, 2015a; Franklin, 2017; Seigel, 2019; Nelson, 2020). Cane (1951/1989) demonstrated the important role of breathing in her practice with children in a gifted art program, ensuring the use of all faculties: physical body, emotions, and thoughts. With the intention of encouraging children's free expression, she used breathing (inhaling and exhaling) alongside physical movement. She encouraged children to exhale until the lungs

were completely empty and then, naturally, draw the breath back in. Her experience of breathing along with drawing convinced her that lines drawn in coordination with breath gave “new life and new strength” (p. 47).

Breathing has been recognized as a way to balance the body and mind and to stay open to creative art-making possibilities (McNiff, 1998b, 2003). Being aware of the significance of spontaneous expression, he encouraged participants to utilize breathing to relax, restoring the balance of body and mind (McNiff, 2003). Utilizing creative art forms to bring mind, body, and spirit together, McNiff (2003) valued rhythm in the arts, saying it was a “a reliable mode of integration” (p. 253). Breathing brought about a natural rhythm, which, as McNiff (2016) said, brought about “creative force” (p.2). His view of art as “a force of nature” (McNiff, 2015b, p.7) corresponds to ancient Chinese philosophy: *ch’i* and *wu-wei*.

Franklin (2017) noted the spiritual and symbolic aspects of breathing in contemplative art as “the contemplative manifestation of life force energy” (p. 124). Breathing, as a simple rhythmic repetition of exhaling and inhaling, mirrors the art-making process: looking in and expressing out. His notion led to a deep knowing of the art-making process: breathing is the center of creation.

Acknowledging Cane’s (1951/1989) contribution to the breath in art-making processes, Siegel (2019) observed movement in the creative art-making process and called these movements “The Rhythm of Art Therapy” (p. 254). She reflected on the mindful aspect of movement as “the experience of connecting mind and body in a more fluid way” (p. 253) and integrated this into her approach to art therapy.

Nelson (2020) discussed breathing elements in her exploration of gentle movements. Dealing with energy force and spontaneous expressions, she acknowledged

the importance of East-Asian philosophy, especially *ch'i* and *wu-wei*. She criticized that there was little research done to investigate the impact of *ch'i* and *wu-wei* in the context of art therapy.

How Shall We Understand and Explore the Contemplative Breathing Experience?

My research deals with the relationship between artistic expression and breathing, especially contemplative breathing with a focus on *tanden*. Reviewing the available literature has convinced me to pursue this type of art-based research. My research contains interdisciplinary perspectives: psychology, philosophy, and religion, and, in addition, multi-cultural perspectives: Chinese, Japanese, and Western. The literature reviewed in this chapter included Japanese authors' books and articles, which I interpreted and described in English. As a Japanese researcher and non-native English speaker, this has been a challenge. Atkins (2013) perceived art-based research with doctoral students from different cultural backgrounds as both a challenge and, at the same time, an opportunity to witness a new perspective. Art embraces uniqueness, complexity, sensitivity, and contradicting aspects (McNiff, 2018).

Further, the experiential component of the art-based research encouraged the participants' subjective felt-sense (Gendlin, 1993). Art-based research is an empirical format that invites researchers' and participants' subjective experiences and values this unique subjectivity, including physical sensations, as a way of bringing forward deep knowledge from the inside (Allen, 1995; McNiff, 1989, 1998a, 2013; Kossak, 2013; Prior, 2018; Ross, 2018,). Gendlin and others (Gendlin, 1993; Gendlin & Johnson, 2004) perceived the body as both subjective and objective. Focusing on the body rather than the mind creates a holistic approach to reveal what "the chop-up science cannot find" (Gendlin, 2000a, p. 256).

According to Sakade (2014), artistic expressions show creative energy flow, which the term "気韻生動," *ki-in-sei-do*, literally explains. He critically pointed out that exploring *ki* requires the witnessing of others' *ki*. Even though my research does not focus on *ki*, I utilized his notion as a metaphor, and my art-based research allowed both the participants and myself to witness and respond to the art-making process.

Summary

This chapter reviewed literature from philosophy, psychology, and religion. The literature acknowledges how important and significant breathing is in the context of Buddhism and psychotherapy, citing significant components in East Asian Buddhism under the influence of Daoism and Confucianism: *tanden, ki*, and *neidan*. These three components are utilized to create one art of breathing, which individuals in the past cultivated in the context of contemplative practice.

Mindfulness and contemplation rely on breathing. While art therapy researchers keenly searched for the impact of mindfulness in art therapy, there have been few investigations performed to assess how contemplative breathing attitudes could impact individuals' art-making process. Reviewing the literature encouraged me to use an art-based research approach.

CHAPTER 3

Methods

The dissertation research further explored my pilot study which investigated the following questions: “Can contemplative breathing with a focus on *tanden* influence the quality of expression in one’s art-making? If so, what is the influence?” The pilot study included an independent review of the procedures and art materials, and subsequent gathering of outcomes and results. Based on this initial pilot study, I designed the dissertation research to test the pilot outcomes with other participants. The process for gathering research will bi9e detailed below, and is also visually represented in Appendix A.

Research Questions

I used three questions to inform my dissertation research:

1. How does *tanden* influence one’s physical movements in the art-making process?
2. Can contemplative breathing with a focus on *tanden* influence the quality of expression in art-making?
3. If so, what are these influences and their implications for art therapy?

In order to initiate the research, the Office of Human Research and Institutional Review Board (IRB) at Lesley University reviewed the research design, purpose, and ethical capability, and, after comprehensive review, approved the study. Consent forms were created, including the “Informed Consent” form and the “Consent to Use and/or Display Art” form (Appendix B). The Informed Consent forms included the study’s purpose, procedures, risks, confidentiality, privacy and anonymity, the researcher’s name, contact telephone number and e-mail address, along with the advisor’s e-mail address, and the e-mail address of the Standing Committee for Human Subject in Research in Lesley

University. All the participants read both forms and signed them. Hard copies of the forms were provided to all participants.

As a faculty member of a Japanese university, I needed to have the research method, purpose, and ethical capability reviewed by the Institutional Review Board (IRB) of the Nanzan University Committee for Research Screening. I translated both consent forms into Japanese. The forms were subsequently modified in such a way that both institutional IRBs approved them (Appendix C).

Participants Recruitment, Selection, Research Locations, and Demographics

Participants were chosen based on the following demographics: individuals over the age of 25 living in Central Pennsylvania during the research period. Participants were required to meet the following criteria: a sense of comfort with breathing, body movements, and painting in general. After conducting the research with the first participant, I adjusted the following conditions and added the following to the criteria: the ability to attend all four sessions for approximately 60 to 90 minutes each, a sense of ease with abdominal breathing, and the ability to reflect and verbalize physical sensory experiences.

Recruitment and Selection

I recruited candidates from the following locations: a university setting, a Japanese American Community group, a local academic symposium, and several mindfulness practicing groups. I approached potential participant groups and advised them of the purpose of the research and the research method. Several candidates subsequently showed interest and agreed to sign the consent forms. I selected participants from this pool of candidates based on the aforementioned criteria and gender balance.

Description of Locations

The research was conducted in Central Pennsylvania from January to July 2019 while I was a visiting scholar at the Pennsylvania State University, Harrisburg campus from October 2018 to August 2019. All participants were recruited from the same general area of Central Pennsylvania. I conducted the research itself at three different locations: Harrisburg, Hershey, and York. Ensuring that the travel distance was convenient for the participants, I had used three different rooms: a participant's private studio, a dining and recreation room in my house, and a rented studio. The rooms were simple in nature and had no decorative ornaments that may have distracted participants.

For one participant, a private studio was used. This space was round in nature (18 feet diameter) and was detached from the main house. Furnishings included one sofa, one bench, a stove, and about a dozen small wooden stools at the side of the room. I placed the easel in front of the wooden bench, which was situated along the wall next to the stove. The participant was able to face the wall, and in this position the easel and most of the other furnishings were behind the participant's back.

Three of the participants used the dining and recreation room (approximately 20 by 12 feet) in my house. Furnishings included one round table, four chairs, and a small bookshelf. There was sufficient space to set up the easel and the video recorders. The easel was set up at the corner of the room so that the participants could face the white wall against the table and the chairs. In this position, there were no other visible items in front of them.

For one participant, I rented a studio in York, PA. This space was rectangular in shape (approximately 12 by 15 feet) with white walls. The room had two windows: one facing outside and the other into the corridor. Each window was located above eye-level. I covered the window facing the corridor with paper. This way, no one could see inside the

room. Furnishings included one small table, two chairs, and one working desk, all of which were dark in color.

Each participant used the same room during all the four sessions. The easel and the recorders were set at the same position to keep the environment identical for each session.

Demographics

Five participants took part in the research. Among them, one was a professional artist, while the other four were not. None of the participants were art therapists, psychotherapists, or clinical professionals.

1. Jaleela was a Caucasian American woman in her mid-60s. She had practiced one particular meditation method for more than ten years. She worked in a higher educational setting. She claimed that she was not good at making art.
2. Bridget was a Caucasian American woman in her late 40s. She used to teach yoga for about 20 years but had currently stopped teaching at the time the research took place. She worked in a higher educational setting, and at the same time was enrolled in academic study to further advance her career. She enjoyed arts and crafts, and particularly enjoyed doing makeup.
3. Karlen was a Caucasian American woman in her late 50s. She worked as a graphic designer in a medical and educational setting. She was an erratic practitioner of yoga and mindfulness.
4. Ken was an Asian American man in his mid-50s. He spent his early life in Japan and was fluent in both English and Japanese. Research for this participant was conducted in Japanese. His hobbies included diving and singing.
5. Brian was a Caucasian American man in his early 50s. He spent several years in Japan and, during that time, learned the Japanese martial art, *Aikido*, which he has

been practicing and teaching in the United States. Brian noted that art would be the last choice as a pastime.

Art Materials

All the participants used the same art materials: Japanese black ink in *suzuri*, a calligraphy brush, and Japanese paper called *washi*. I chose this simple media so that the participants could focus on their movements and breathing, and avoid the distraction of needing to select colors. Using simple calligraphy materials helped them, and me, to observe and examine their artistic line qualities, body, and breath**.**

Sumi (Japanese black ink) and Fude (calligraphy brush)

Sumi is a type of calligraphy ink that is generally black. *Sumi* can come as a liquid or as a solid stick. Solid stick *sumi* needs to be processed with water to create ink. *Sumi* is made from burned oil or pine roots, and contains *niwaka,* an adhesive. In my research, I used the liquid form of *sumi* to ensure the black color would be the exactly the same for all participants.

The calligraphy brush I used, called *fude*, is made from animal hair and plants. Depending on the purposes of the calligraphy, individuals may use different brushes with either soft or stiff hairs. Sato (2013) explains that different calligraphy brushes offer different flows and lines. I chose a calligraphy brush with soft hairs because this flexible brush would be easier for the participants to manipulate. All participants used the same brush.

Even though Japanese calligraphy brushes and ink are simple materials, they can create rich line qualities depending on the pressure, movements, angles, and the amount of ink used. The brush was medium in size and allowed for a wide range of line widths, ranging from fine to bold.

Washi (Japanese paper)

I chose to use a *washi* paper that was about three feet by three feet. This paper represented a sacred space for the participants to translate their movements and breathing into artistic form. I kept the participants standing, encouraging their movements and breath to transform in an unrestricted manner. *Washi* absorbs ink immediately, allowing participants to move the brush freely and often overlap each line.

Suzuri (Inkstone)

Suzuri is an inkstone, often black, which is the natural stone's color. It can be a hard square or a rounded square, and has both a deeper part and a shallow part where individuals grind the *sumi* stick with water and store the ink. Individuals dip their brush in the ink in deep part of the tray and then remove excessive liquid on the shallow part of the tray. I used the hard square shaped tray with all participants throughout the sessions.

Recording Devices as Research Resources

In order to document the sessions, I gathered audio, visual, and written content. Recording devices played a significant role in documenting each session. Recording devices captured four unique media: visual recordings of the participants' movements and artistic expressions, audio recordings of the breathings made sounds during the art-making process, audio recordings of the conversations during the reflective interview times, and visual recordings of the artwork created by the participants, as well as my own reflective work.

Visual Recordings of the Participants' Movements and Artistic Expressions

As noted, recording the art-making process was an important part of my research. Each session was recorded in its entirety. Three different video recording devices were utilized: the Panasonic HC-V700M video recorder/Panasonic 4K HC-VX985M, the

Canon EOS M10 digital camera, and the GoPro Hero 5. I set two recording devices (the Panasonic HC-V700M video recorder/Panasonic 4K HC-VX985M video recorder and the Canon EOS M10 camera) up with two tripods. As a note, at one stage the Panasonic 4K HC-VX985M broke down and I had to replace it with the Panasonic HC-V700M. I set the cameras to focus on the surface of the paper to capture the artmaking with one device, and the physical movements of the participants with the other. They were set one on each side of the participant's standing position. The two recorders captured the participants' movements placing brush to paper from two unique angles. On occasion, I manually moved one of the cameras to capture specific moments of interest.

In the second and third sessions, I attached the GoPro camera on the participants' bodies or arms to record their movements.

Audio Recordings of the Breathings Sounds During the Artmaking Process

An audio-recorder was set up during the second and third sessions to record breath sounds and to capture how breathing synchronized with movement. It had been difficult to capture the breathing sounds because the participants needed to breathe intentionally loud. I used the audio recorder to attach close to their face. So, I had some successful sessions to catch their breathing sounds. I combined the sound recording into the video footage, which needed a sensitive manipulation. When the participants watched the edited video recording back, they listened to their breathing.

Audio Recordings of the Reflective Conversations

All the reflective conversations were recorded by the audio Sony IC recorder. Recording the conversations with the participants allowed me to reflect on their expressions through their vocal tone, emphasis, hesitance, or affirmation during conversation.

Visual Recordings of Participant Artworks and My Artworks

All the artwork was photographed with the Canon EOS M10. I took photos of the entire image, as well as detailed close-ups of some of the art. I filed them in chronological order, naming each photo image with the date and a sequential number. I made note of the list of the photograph filenames in each individual summary report that was supplied to the participants for their review.

Recording Devices as a Role of Witnessing

In this art-based research, The recording devices took an important and unique role of witnessing the research process. Witnessing is somewhat similar to be mindful, watching what is going on instead of thinking what is going on. Especially those devices perceived everything happening in front of them. The participants played an active role to participate the research process, while they experienced their artmaking. I attended and witnessed their artmaking process, while the recording devices captured the process. After each session, I took photos of their artwok and edited the footage. Those photos and edited footage became what I witnessed, which were the rich sources, with which each participant and I explored the questions together. I showed those edited footages and all of their artwork to the participants individually in their fourth sessions. Viewing the artwork and the footage, they remembered their own experiences in the past sessions, capturing the sifnificant elements of their bodily movements and artistic expressions. Based on the contents of all the audio recordings, I made the individual summary reports and asked the participants to read their reports. This became the last and important cooperative work together with us.

Research Procedures

After reading and signing the consent form s and agreeing to the research purpose

and procedure, the participants and I arranged the initial meeting dates. I met each participant individually on four occasions with each session ranging from 60 to 120 minutes. Because of their jobs and personal circumstances, it was difficult to set the dates to reoccur at the same time. Instead, I was flexible and met them at their convenience. It took about 5 months to conduct the research with them: four to seven weeks to conduct all four sessions with each participant. I used the same research materials for each session: identical art materials and recording devices. Once the participants chose their workspace, their session occurred in the same location. I worked with the participants individually to limit possible influences and distractions, as well as to ensure participants' individual space and rhythm of art-making was respected.

I started with my first participant and attended all four research sessions with this participant alone. After working with the first participant for four weeks, I examined the research procedure and my interaction with that participant to ensure I avoided any possible biases and checked the review with my advisor. The following section describes the session procedure for how I conducted each session with each participant (See Appendix A for the flow of the research procedure).

The First Session as the Initial Meeting

The first session was the initial meeting in the location where the study took place. The purpose of this meeting was for the participants to become comfortable with the study environment. I set up the easel and art materials after placing a plastic sheet on the floor. I briefly explained the research questions and procedure after introducing the research space. With one participant, I conducted the session in her house. In this case, she had shown me her room beforehand to make sure we could conduct the research there. In the other two locations (one was the dining room in my house and the other one was the art

studio), I showed my participants the space before starting the first session.

As I introduced the research questions, I asked the participants whether they knew anything about *tanden*. Three participants knew the word, and two were familiar with it. Two participants did not know the word at all. I explained its location and taught them how to perform abdominal breathing. However, I ensured all participants that they did not have to focus on *tanden* for the first session.

Ten-Minute Contemplative Practice. As a starting point, I asked the participants to practice contemplative breathing for approximately 10 minutes to draw their awareness to the rhythm of their breath. I asked them if this was their first contemplative breathing experience or not. If it was, I coached them by suggesting that they should keep breathing slowly and focus on their breathing instead of their thoughts. If they had some previous experience, they should follow their usual practices. The first session concentrated on non-directed contemplative breathing. For future sessions, I let them choose how they wanted to practice contemplative breathing: sitting on a chair, sitting on the floor, or lying down on the floor.

Art-making Activity with Contemplative Breathing. After the ten-minute breathing exercise, all participants were led to face the easel. The participants stood in front of a sheet of *washi* on the easel and were instructed to draw freely while they continued to practice contemplative breathing. I showed them the art materials: a calligraphy brush and black ink in the *suzuri* tray. I turned on the video just before they started the art-making process. Once they started, they engaged in simply drawings with the calligraphy brush and black ink while breathing. Their art-making process was video-recorded and sound-recorded.

I continued recording until the participants finished their artmaking for the session.

The participants did three to six free drawings for 30 to 40 minutes during each session. Each drawing took shorter or longer depending on the individual, ranging from one minute, the shortest, to 15 minutes, the longest. It took longer when participants tried to draw what was their mind. It took shorter when their drawings were more spontaneous and improvisational.

Reflective Conversation. I initiated a reflective conversation in the first session which took about 20 minutes. This conversation was audio-recorded by the Sony recorder. After the session was over, the participants' artwork were then photographed. During our conversation, the participants and I reviewed the artwork together. During the first meeting, I asked them about their initial experience with contemplative breathing and artmaking. We talked about the experiences based on two main points of focus: the effect of contemplative breathing on the quality of their artmaking, and their physical movements. I asked them how their experience was to see if they experienced any difficulty or discomfort. None of the participants showed any discomfort, but they did mention that they struggled because they were trying to create art that represented images coming up in their head: they were thinking about what they wanted to draw. In the first session, they wanted to describe the reason for making the art or its meaning. I then adjusted my method to ensure that I clarified the research focus and reminded them that we were to explore the research questions only. I listened to their comments and shared my own experience of what I witnessed during the process.

My Artistic Response after Session One. After the first session was over and the participant left, I expressed myself through art in response to these sessions. I reflected upon the conversation with the participant and explored the participant's physical experience with contemplative breathing through their artmaking process. I breathed in a

contemplative manner and moved my brush along with my breath. I observed my sensations as I moved. I made one to three drawings, depending on my own reflective process.

The Second and Third Sessions as the Empirical Exploration

The second and third sessions involved non-directed contemplative breathing with a focus on *tanden*. These sessions proceeded in the same manner as the first meeting: ten-minute contemplative breathing followed by artmaking with contemplative breathing with a focus on *tanden*, reflective conversation, and finally, my own artistic response to the participant's experience. The only significant difference from the first session was the participants' focus on *tanden* as they breathed in contemplative manners. In addition, I attached the GoPro camera and made sure that they were comfortable with it on. During individual sessions, the video and audio-recording devices captured their artmaking process and their breathing sounds.

After the artmaking, the participants and I had a conversation to reflect upon their experience for about 20 minutes. The audio-recording device recorded our conversation. I asked them about their overall impression of their experience, as well as their experiences based on the two focus points: physical movement, and artistic expression during contemplative breathing with a focus on *tanden*.

After each session was over, I created one to three reflective drawing with the same art materials. I stood in front of the easel and breathed in contemplative manner with a focus on *tanden*. I tried to experience movements similar to those of the participants, and I experimented with similar brush strokes in order to replicate the same kind of physical and psychological experiences the participants had. Sometimes, after moving the brush, I felt the need to express myself in words or further with art. Sometimes, it was

surprising to see my brush strokes, because even though I thought the movements were similar, the artwork was very different. This reflective drawing helped me to appreciate how the participants moved their bodies while practicing contemplative breathing with a focus on *tanden*.

The Fourth Session as a Summary of Reflection

The fourth and last session was designed to summarize the experience. There were three main parts during the session: a review of the artwork and art-making process, viewing an edited video showing segments of the first three sessions, a reflective conversation, and a practice of reflective artmaking. During the entire session, I turned on the Sony voice recorder to record our conversations.

Review of the Artwork and Art-Making Process (20 min). The participants and I reviewed their art pieces and watched the edited video footage (about 7 to 10 minutes long). I arranged their artwork in chronological order along with my corresponding reflection artwork.

Viewing the edited footage showed the participants the significant moments of physical movement and artistic expressions. As we watched the video, we explored what the movements might say about the research questions.

Reflective Conversation (60 to 90 min). Thanks to the visual review, the participants could recall and speak about specific moments from past sessions. They were able to expand on their thoughts regarding the research questions, relating them to their own experience. Our conversation focused on the physical and art-making experiences based on the research questions, while they probably had different personal issues behind. The conversation lasted from 60 to 90 minutes. I became an active listener, striving to understand them and their experiences. As I listened to them, I directed them to focus on

the research questions: how their contemplative breathing with a focus on *tanden* influenced their artistic expressions and their physical movements.

Reflective Artmaking (15 min). After the interview, I asked participants to draw one more time to summarize their experience. One of the participants, Juleela, had to end the fourth session without making artwork, so she came to my house and finished the last reflective artwork later on.

The reflective artmaking took about 15 minutes or so, including discussion. The last artwork was a nice way for all the participants to embrace their overall experience of exploration. They used the same materials to create their final pieces. This repetitive process became ritualistic and was a familiar and meaningful way to bring their experience to a close and give them additional insight. We had a brief discussion regarding the experience of making the last drawing and then ended the sessions.

Reflective Research Process

During and after the study, I reflected upon each session by viewing the photos of artwork, video footage, and transcripts. This process of reflection mimicked contemplation for centering. I focused on the process in stillness, helping me decipher what was meaningful in the context of my research. The research questions helped me to organize my thoughts and focus. My yoga teacher once said that contemplation was like a muddy water in a glass: if you wait in stillness, the mud will settle and the water will become clear again.

Editing and Transcribing

Throughout the research process, the recorded resources offered me rich insights and knowledge. This information has guided me to search for not only for responses to the research questions themselves, but also to question the physical representation in the body

of contemplative breathing and *tanden*. By watching the recordings, I was able to notice "alive" moments that I might have otherwise missed. With no bias from my own pilot study experience, I watched the footage and selected important moments from the recording to exemplify the research questions. Next, I will describe the process of my reflective research: editing visual recordings and transcribing the audio recordings.

Editing Visual Recordings

After each session, I reviewed the video footage and photos and created an individual file for each session. I watched the recordings and reflected on the art-making process, making note of any specific sections that captured significant moments of the participants' bodily movements and artistic expressions. After the first three sessions, I reviewed the video footage in sequential order and edited it down to seven to 10 minutes to concentrate on outcomes and findings. As the summary, I picked significant physical movements as well as artistic expressions in the video footage of those three sessions and made a montage, ranging from 10 to 20 minutes. As the final project, I created the five-minutes short video footage reviewing the significant moments of all the participants.

After each session, I took photos of the participants' artwork with the Canon EOS M10 digital camera and kept the records in order in the file folder. Later, I created a collection of these photos in a Word file (see Appendix D, E, F, G, and H). I took photos of the whole image from different angles. Looking at the artwork through the camera lens gave me a different perspective. I often placed the camera very close to the surface of the artwork so I could view the line movements in a more dynamic way.

Transcribing the Audio Recordings

The audio recordings included the breathing sounds made during the sessions, the conversation after the art-making process, and the reflective conversation in the fourth

session. I used the transcription software “Otter” to transcribe the audio content into written word. As I edited the machine transcription, I made note of the any comments that specifically addressed the research questions and added my own comments. I had one participant who was fluent in Japanese and English and, during the study, we communicated mainly in Japanese. The procedure with the Japanese audio transcription was the same, with the addition of the step of translating statements into English and subsequently asking the participant to check the translation.

Writing and Typing Records, Notes, and Journals

During each session, I took some written notes to record important moments. I wrote down the impressions that I had immediately after the session, and, as I watched the video after each session, I also wrote down my reflections on the art-making process and the interview. I kept a journal to reflect upon the sessions and to take note of any ideas or thoughts about the process, the art medium, or the movements. Sometimes, I also wrote down my emotional response. In addition, I wrote down the definitions of words that I encountered for the first time throughout sessions. After transcribing the conversations with the participants, I read the transcripts over and over, and underlined sentences which I thought answered the research questions specifically.

After editing the footage of each individual participant’s session and the individual written summaries, I needed to have something which captured what was happening during my research. So, I made a visual collection of all the artwork done by the participants. I printed out all of the photos of artwork, with each individual photo sized to be slightly larger than a stamp. I cut them out and arranged them in sets to group similar elements from the participants’ art. I pasted them on a big sheet of paper. This helped me observe the art from a bird’s-eye view. While the video footage showed me the close-up

view of what was going on, the visual map gave me a view from a distance.

Participants as Co-Researchers

The art-based methodology behind the research was specifically designed to foster collaboration between the participants and myself. Participants were considered co-researchers, searching and exploring with me to study the questions posed by the research itself. In each session, I was present as each participant made art and breathed in a contemplative manner. Their role was to focus on their assigned activities, as well as to reflect on their experiences, both body and mind. My role was to hold the space for them, help them stay in the present, and to focus on their breathing and drawing. In return, participants gave me significant insight into answering the research questions.

We stayed in conversation about the process during and after the session. These conversations became an important resource, not only to give insight into answering the research questions, but also to help participants focus on the present without worrying about the results.

The conversation during the fourth session was the most influential. Before coming into the session, the participant reviewed and reflected upon all the contents of all the recordings. During this last session, they created artwork in response to these recordings. This artwork gave great insight and showed how their bodies reacted to breath and *tanden*.

As the final cooperative work, I created individual summary reports, 5 to 7 pages long, and asked the participants to read them. They each read their own summary reports and confirmed they agreed with what we found through the research sessions.

Summary

This study used an art-based research method as the core of the procedure. The art-based method required me to be contemplative during the research process: observing in stillness and focusing on the research questions. The empirical method and the participants' art-based experiences fostered collaboration between me and participants, allowing us to work together to explore the research questions. The art-making process, all interviews and conversations, and the artwork itself was recorded by audio and visual recording devices. These recording devices played a significant role in documenting the process and I later reviewed these resources to specify key moments and explore the research questions further, collecting footage and phrases to summarize results. Through this art-based research process, I was able to center my research questions as a focal point and found the key elements.

CHAPTER 4

Results

Introduction

In this research, the three research questions I am investigating are as follows:

6. How can *tanden* influence one's physical movements in the art-making process?
7. Can contemplative breathing with a focus on *tanden* influence the quality of expression in one's art-making?
8. If so, what are the influences and implications for art therapy?

In order to investigate, I explored these research questions with five participants: Jaleela, Bridget, Karlen, Ken, and Brian. The research sessions were conducted in Pennsylvania from January to July 2019. Each participant had four sessions that were carried out in accordance with the research design. Their art-making process were video-recorded and there are summarized video footages for the readers to view (See Table 1).

Table 1

URL lists for the summary of the participants art-making process video footage

Title of YOUTUBE	URL
Tanden Art-making	https://youtu.be/TqVdgyS97-g
Tanden Art-making 1: Jaleela	https://youtu.be/1glvrBCrRnU
Tanden Art-making 2: Bridget	https://youtu.be/kdRLatznVvc
Tanden Art-making 3: Karlen	https://youtu.be/8uQXtcNOBeA

Tanden Art-making 4: Ken	https://youtu.be/Wevkkj1oxto
Tanden Art-making 5: Brian	https://youtu.be/-RiCb2OrKPc
Tanden Art-making 6: Rumi's responses	https://youtu.be/KF4UnfSrpyI

To answer the research questions, the participants made artwork while experimenting with their contemplative breathing, focusing specifically on *tanden*. At the start, the research questions were not simple or easy for the participants to understand. As I experienced in my pilot study, all of them struggled with finding ways to respond to these questions. Their thinking process of "what to draw" often interrupted their focus, stealing it away from contemplative breathing and physical movement. For example, Jaleela saw a glimpse of something she wanted to draw, and then spent her energy and focus trying to draw that thing. Because she was thinking about this, she would often forget to focus on breathing. As another example, Bridget could not stop herself from controlling her movements. She aimed to fill the space on the paper, making large patterns in the early course of the sessions. Karlen felt some pressure as an artist, and her need to perform well. Brian, from the opposite perspective, felt he was not a good artist, and so felt pressure to respond to my research questions. Because of these predispositions, the first step was to work with the participants to remove any blocks they had and allow their inner imagination to step into the forefront. I worked with them to target their breathing and make it the main focus.

Breathing is a primary skill for anyone to live. However, individuals learn to breathe differently due to their environments. The method for breathing in a contemplative manner was not the same for all the participants. I did not instruct them to

breathe in a certain way, except that they should breathe in a contemplative manner with a focus on *tanden*. So, they each breathed in their own contemplative ways. Jaleela had rich knowledge of different breathing methods from her own meditation practices. Bridget practiced yoga for a long time. Ken was a diver and he was able to exhale for exceedingly long durations because of his diving training. At first, he breathed in through his nose and out through his mouth. Then he switched to using only his mouth, which he felt more comfortable with because of his diving experience. Brian practiced *Aikido* for about 20 years, and in so doing, had practiced breathing and *tanden* as a pair. Karlen sometimes practiced mindfulness meditation but was not familiar with *tanden*. At first, she felt light-headed when she tried to breathe contemplatively with a focus on *tanden*. In order to avoid hyperventilation, she had to moderate her inhaling and become more aware of her breathing. Despite the individual differences in breathing styles, their common focus point was *tanden.* This allowed them to practice abdominal breathing during the sessions.

Throughout the research process, I occasionally watched participants through the camera lens when I used the video recorder to capture their movements more closely. I took photographs of the artwork from different angles in order to see the line qualities from different perspectives. Additionally, the participants and I had reflective conversations focused on the physical and artistic elements of their art-making experiences. In these ways, I was able to witness and gain insight on the participants' physical movements and artistic experiences, which helped answer my research questions by identifying five physical elements which appeared repeatedly among all the participants.

The five elements that influenced the quality of the created artwork include: different bodily sensations in inhaling and exhaling, relaxing, flow and rhythm, freedom

and spontaneity, and holding space and centering. In my research, physical movements were transformed into brush movements during the art-making process, especially when the body and breathing became synchronized. Each unique brush stroke showed the physical influence of contemplative breathing with a focus on *tanden*. The five bodily sensations (inhaling and exhaling, relaxing, flow and rhythm, freedom and spontaneity, and centering) experienced during the sessions addressed the research questions.

As I examined the five physical aspects of contemplative breathing with a focus on *tanden,* I explored the research questions through audio/ visual media. The research process led to three outcomes to respond the research questions as follows:

1. Different inhaling and exhaling sensations during contemplative breathing with a focus on *tanden* facilitated attunement of mind and body.
2. The body movements became rhythmic, spontaneous, and bold in correspondence with contemplative breathing with a focus on *tanden*, and these qualities were shown in the paintings.
3. A focus on *tanden* supported a centering quality during the painting process, which is reflected in the artistic composition.

In the following section, I will describe how my research exploration investigated these outcomes.

Outcome One

Different Inhaling and Exhaling Sensations in Contemplative Breathing with a Focus on Tanden Facilitated Attunement of Mind and Body

Contemplative breathing with a focus on *tanden* had an impact upon the participants' physical movements in my research. *Tanden* is not a physical location; it is a conceptual guide to help locate the center of the body around the abdominal area. Feeling

their breathing sensations, the participants centered their attention on the abdominal area. In that way, as the sessions moved forward, Jaleela, Bridget, Karlen, Ken, and Brian felt a sense of liberation from their minds. They were able to release the worry of what to make and were more able to focus on their contemplative breathing. All of the participants noted that their artistic expressions flowed easier and felt freer once they focused on breathing, rather than the image itself. Contemplative breathing with a focus on *tanden* facilitated uniting the mind and body as one.

I will explain the first outcome using the following aspects that facilitated the unity of mind and body: different bodily sensations in inhaling and exhaling, relaxing, attunement with mind and body, and flow and smoothness.

Different Bodily Sensations in Inhaling and Exhaling. One clear element of physical movement in this research was the different body sensations that the participants experienced during inhaling and exhaling. During the sessions, they paid more attention to their breathing and their *tanden*, the abdominal area, than usual. As I was watching individual participants creating artwork, I breathed along with their brush movements in an effort to understand how their breathing and movements were aligned. The participants' art-making process in the first session served as an example to explain the relationship between breathing sensations and artistic expressions. Karlen drew concrete figures for the first drawing, responding to free expression. I then reminded her of the research questions again and she seemed to grasp the intention behind the research more clearly. Her brush movements became slower and then they became faster all of a sudden. She reflected that happened only when she started to think about what air would look like to her (see Figure 4). In Session 2 and Session 3, her brush movements became even slower. I inhaled and exhaled along with her brush movements to sense her breathing

pattern. Once she disengaged her brain, she was able to let her brush move on its own, following her pattern of breath intuitively. She said, “the brush, kind of doing, do its thing.” Her brush movements naturally followed her sensations rather than going against them.

Figure 4

A Detail of Karlen’s Drawing in Session 1 (see Appendix F: F1-2)

The participants responded to their physical sensations instinctively as the sessions continued. During the sessions, they learned to correspond their brush strokes with either an inhale or exhale. Ken preferred drawing upon inhaling, only switching to drawing upon exhaling in Session 3. He quickly noticed his breath influenced his movements during the course of all of the sessions. As he learned to feel more comfortable with drawing while exhaling, he felt a sense of flow and it was easier to focus more on *tanden*. Bridget experimented with drawing during inhaling only and exhaling only separately. She felt different physical sensations and moved her arm differently during Session 3. When the participants focused on their breathing and tuned in to their movements, some of them seemed to prefer drawing lines upon exhaling (Jaleela, Karlen. & Ken). Bridget noticed

her lines drawn during exhale were longer than those drawn during inhale. Comparing two drawings (see Figure 5-1 & 5-2) (also see Appendix: Drawing B-3-4 and Drawing B-3-5 for the whole image), she pointed out the different length of the brush strokes, saying that that the stroke during exhale was longer. Different physical sensations influenced her expressions.

Figure 5-1

Bridget's Drawings in Session 3: exhaling (see Appendix E: E3-4)

Figure 5-2

Bridget's Drawings in Session 3: inhaling (see Appendix E: E3-5)

Based on his *Aikido* experience, Brian felt that *tanden* and breathing go together. He learned to use his body and breathing to produce effective physical power in his *Aikido* practice. He said *Aikido* techniques were not applicable to inhaling. It was more natural for him to move while exhaling. He said: “you would never try to lift something heavy and push” while breathing in. With this in mind, he preferred to move the brush during exhale, one stroke per breath.

With such focus, the participants became more engaged than normal in deep breathing. The more they paid attention to their breathing and their bodies, the more they became aware and mindful of the things they felt in their bodies. Karlen commented that being aware of her bodily sensations was perceived as a “sharper” experience. Concentrating on what it felt like to be in their bodies helped participants keep their thinking from getting in the way. During one interesting incident in Session 2, Jaleela coughed as she was moving her brush downward (see Figure 6). The moment she coughed, her brush slightly shifted to the right and then quickly moved back. In Session 4, we watched the video recording and talked about how breath quality influences our physical movements.

Figure 6

A detail of Jaleela's Drawing in Session 2 (see Appendix D: D2-2)

Relaxing. The physical sensations experienced during contemplative breathing with a focus on *tanden* helped the participants to physically relax. Inhaling and exhaling air facilitated the release of tension and a sense of relaxation inside the body. Bridget felt different sensations in her body, using the expressions "filling up everything and then emptying everything." Her perception of breathing was "in and out." She felt open around her chest and felt more confident. As she exhaled, she felt an "emptying out," and a sense of relaxation. Ken also experienced different sensations during inhale and exhale. He used the phrase, "気が抜ける(*ki ga nukeru*)" while he was exhaling. This phrase means "absent minded" or feeling relieved. This indicates that he felt that exhaling relaxed the body more, as the body was emptying.

Inhaling and exhaling produced different types of physical movements. The participants straightened up upon inhaling but released muscle tension upon exhaling. These repetitious movements created relaxing sensations. Especially by breathing out for longer periods of time, they emptied out all the air from inside their bodies, leaving an

"emptying out" (Bridget) sensation. Repeating this inhale and exhale over and over, they felt their bodies relaxing. Bridget observed her body opening up upon inhaling and emptying out upon exhaling. She was not previously familiar with *tanden,* and therefore in Session 2, I suggested she put her hand on her abdominal area to help her to focus. Later, she reflected that this was helpful to assist her focusing on breath and said that her breathing became deeper. She felt comfortable exhaling after opening her body and straightening up her back. Most importantly, she relaxed her body completely once she focused on *tanden* while breathing in contemplative ways. Similarly, Karlen became more in tune with her breathing when she paid attention to her abdominal area. She described her movements up and down as she inhaled and exhaled, but articulated *tanden* as "stationary" breathing.

Bodily sensations influenced each participants' attitude about moving, and specifically drawing, within the context of this research. Ken felt he was able to concentrate on what he was doing if he inhaled first. He speculated he was absentminded during exhale. However, he discovered that it was easier to draw during exhale when he was focusing on *tanden* and contemplative breathing. He examined how he drew both during inhale and exhale, and concluded that "my mind was relaxing and my hand moved by itself, while I was able to focus on *tanden*." In Session 4, he reflected that contemplative breathing with a focus on *tanden* calmed him and relaxed him.

Furthermore, the participants' comments made a clear connection between physical relaxation and mental relaxation. Contemplative breathing with a focus on *tanden* facilitated their ability to focus on breathing rather than thinking of what to do. This shift in focus kept them from over-thinking, and consequently they felt they had "emptied" (Ken) or that it had "cleared their mind" (Bridget). For example, Karlen said

that her head was more relaxed during contemplative breathing with a focus on *tanden.* This made her more physically relaxed. *Tanden* is not an actual location, so she had to work to sense *tanden* and use her inner muscles to push and loosen. This intention shifted her focus to her abdominal area, which helped her to be less conscious of what she was drawing. Bridget talked about feeling a sense of needing to control what she was drawing. She intended to follow her breath but against her will, her mind took over and controlled her movements most of the time during the first two sessions. She used the expression "clear your head" to convey that she felt she was able to stay more deeply focused during *tanden*. Ken used the expression, "empty the head" when he focused on *tanden*. He reflected that he was able to calm down and stay relaxed.

Attunement with Mind and Body. Contemplative breathing with a focus on *tanden* helped the participants to be free from their thinking and become more aware of different physical sensations upon inhaling and exhaling. When their attention shifted to their breathing, their mind and body became attuned through the breath. Such attunement was expressed as "a different place" (Jaleela), "tune in" (Bridget), and "slow me down" (Ken).

When participants released their thoughts of what to do, their physical movements were also liberated. They moved their bodies based on physical sensations alone. Their mind and body became one unit. Their artistic expressions were produced freely in each moment, similar to breathing. For an example, Jaleela felt that her breath and her body were not aligned during Session 1. She acknowledged how difficult it was for her to let go of her thinking. For the third drawing in the same session, she drew with her non-dominant hand in order to stop thinking and to pay more attention to breathing (see Figure 7). She reflected that she wanted to "dance" and to "play around." Her feelings of "child-

like" and "playful" energy while making the third drawing suggest that she was fully in the present. She felt freer, and by being free from cognitive thinking, her artistic expressions came from "a deep place."

Figure 7

Juleela's Drawing with left hand and eyes closed in Session 1(see Appendix D: D1-3)

Karlen expressed the same attunement when she was drawing with her non-dominant hand (See Appendix F: F3-6). Her brush strokes came from a feeling of freedom, as she said, "the expression in my hand." Her artwork shows how the brush became "more in synchronicity" with her body. Brian also felt his body unite with his breathing. His movements were not dynamic, but rather steady and rhythmic, as he said, "my body was trying to move in unison rather than just body parts moved in different directions."

Flow and Smoothness. As attunement between body and mind solidified, the

participants experienced smoothness in their artistic expressions and movements. Bridget and Ken both expressed the quality of "flow." Ken also saw a "smooth(ness)" in his expressions. In Session 1, he experimented with different line qualities such as curved, zigzag-ed, and straight lines. Later, he commented that longer lines were easier to draw along with his breathing. In Session 2, he seemed to find a way to breathe in a comfortable way that was suited to his body movements. He was inhaling through his nose and exhaling through his mouth at first. However, later in the same session, he switched to breathing through his mouth only. At this point in time, his brush strokes became longer. He reflected that it felt more natural to breathe through the mouth because he got used to it during his diving experience. Looking at his previous drawing, he commented that it looked forced (see Figure 8-1 & Figure 8-2). He felt comfortable with longer exhales and subsequently his brush strokes became longer. He reflected that his physical center influenced his movements and therefore created a smoothness in the line quality. He explained that he felt that this was because his center was settled. I witnessed this alignment of breathing and flow as I exhaled each time he made a stroke.

Figure 8-1

Ken's Drawing in Session 2 (see Appendix G: G2-2)

Figure 8-2

Ken's Drawing in Session 2 (see Appendix G: G2-3)

Long lines are present in all the participants' drawings, especially later in the research process. Like Ken, Brian also expressed the quality of flow and smoothness. The turning point for his drawing was when he started to understand the meaning of "one line at a time." He realized drawing was closely related to *Aikido*, which meant that the movements corresponded to the breath. When he focused on contemplative breathing and *tanden*, his body moved rhythmically and slowly. These physical movements directly influenced the strokes he made on the paper, creating smooth brush motions. He felt there was rhythm to his expressions and thought they looked more natural, saying "it's coming from my body so should be natural."

Outcome Two

***Body Movements Became Rhythmic, Spontaneous, and Bold in Correspondence with Contemplative Breathing with a Focus on Tanden*, and these qualities were shown in the paintings.**

When the participants focused on *tanden* during contemplative breathing, their physical movements became more spontaneous and rhythmic. These physical movements translated into bold line qualities in their artwork. I will describe the second outcome using the following aspects: flow and rhythm, freedom and spontaneity, and boldness.

Flow and Rhythm. All of the participants commented on how their physical movements were rhythmic when they focused on their contemplative breathing with a focus on *tanden.* They were able to establish their own breathing rhythms. Inhaling and exhaling had unique physical sensations, as mentioned above, which helped them to feel rhythmic patterns. Such a rhythmic pattern was clear to Karlen, who felt a flow of breathing. She reflected that she breathed first and started at the top "to get the rhythm going." Her rhythmic pattern of breathing ebbed and flowed with three different motions

that repeated: inhale, pause, and exhale. She had pauses in her breath pattern, calling them "the break of the line." Her breathing paused for a second when switching from inhaling to exhaling. When she directed her attention to the contemplative breathing rhythm in Session 2, her physical movements also became rhythmic (see Figure 9 and the video footage of Karlen's footage in *Tanden* Art-making or *Tanden* Art-making 3: Karlen).

Figure 9

Karlen's Drawing in Session 2 with right hand and eyes closed (see Appendix F: F2-2)

This rhythmic movement was perceived differently by each participant. They described their own rhythms with different expressions. Jaleela's movements became rhythmic and quite big when she drew with her non-dominant hand in Session 1 (see Figure 7). She used the word "undulating" to describe her physical and rhythmic movement. Bridget perceived her rhythm as "natural rhythm." Her usage of "natural" suggests her bodily rhythm tuning into her deep breathing, "filling up everything and then

emptying everything." Karlen commented that her movements became "graceful" and fluid when she started rhythmically moving along with her contemplative breathing. In the fourth session, she reflected on her experiences throughout the previous sessions. Responding to my research question, she used the word, "graceful," saying "the artwork and the rhythm were much more graceful when you did *tanden* than when you were just breathing in and out." Similarly, Ken noticed that his body movements became more "fluent." He felt that breathing in and out influenced his movements: his brush moved upwards upon inhaling and downwards upon exhaling, making flowing lines. His rhythmic breathing gave a sense of fluency and a circular motion to his movements.

Taking all of this into account, it is clear that the participants' breathing rhythms synchronized with their physical movements. These rhythms were flexible rather than rigid. Karlen explained that her body felt "looser and more supple" and therefore her movements became more flexible. Following the breath, her body moved slowly and gently. She identified these graceful movements as dancing. As we watched the video, her arm movements were elegant and graceful (See the video footage of Karlen's footage in *Tanden* Art-making or *Tanden* Art-making 3: Karlen). Her hand looked very flexible, like a mediator between the arm and the brush. These movements naturally influenced her artistic expressions.

Brian also showed that rhythmic breathing significantly impacted his physical movements. In Session 2, he started to feel more rhythm in his movements as he was able to focus on breathing better. At the beginning of this session, he was concerned about how he was doing and if he was performing well and helping with my research. During his second drawing in the same session, he changed his pattern, and drew similar lines repeatedly in order to try to feel his heart beat. I suggested that he draw with his non-

dominant hand and with his eyes closed in order to keep his focus on his breathing rather than what to do or what to make. Further, I suggested to experiment with *Aikido* breathing practice with one stroke at a time. He paused for 25 seconds, and then drew round lines over and over, creating one intensive circle. He mentioned that he was thinking of how he would move when practicing Aikido: he would use his whole body instead of just his arm.

I encouraged him to continue to experiment with his Aikido movements, as seen in his third drawing (see Figure 16). For the fourth and fifth drawings, he employed two of the *Aikido* practice movements called "*funakogi undo* (舟漕ぎ運動)" (see Appendix H: H2-4), meaning "sailing movements", and "*uke undo* (受け運動)" (see Figure 10-1), meaning "receiving movements." Interestingly, for both movements, his body moved but came back to the same position. In Session 2, Brian explained the two *Aikido* practice movements he used: breathing and *tanden* were closed connected with *ki*. Moving *ki* in same manner could energize *ki*. His drawings show his intention to move in manners similar to *Aikido by* following his breath and using his whole body. I became interested in these repetitious Aikido movements. After the session was over, I drew with the calligraphy brush in response to his session (see Figure 10-2). I drew with my eyes closed and moved like his *Aikido* exercises. I felt rhythm in my movements, feeling relaxed and focused, just like Brian. Yet, it seemed my circles were not gathering closely, as if my *ki* was scattered.

Figure 10-1

Brian's Drawing with eyes closed in Session 2 (see Appendix H: H2-4)

Figure 10-2

Rumi's response Drawing to Brian's Session 2 with eyes closed (See Appendix H: H2-6)

As the participants focused on *tanden* during contemplative breathing and drawing, rhythmic patterns became apparent in the artwork. The lines they drew were

described with such words as “undulating” (Jaleela), “music” (Bridget), “patterns” (Karlen), and “coming from my body” (Brian). This rhythmic element manifested itself differently among all the participants. Rhythm can be associated with music and dance, as Jaleela and Bridget mentioned. Jaleela felt a sense of dancing rhythm. She spoke about how she felt that she wanted to dance when she focused on breathing and drew along with her breath. Her movements became rhythmic and more exaggerated. For example, when she drew the third drawing in Session 2 (see Appendix D: D2-3), she closed her eyes and drew with her non-dominant hand. At the end of the session, when looking at the painting and reflecting upon it, she saw that the two bold lines in the middle looked like two dancing figures. She spoke about her wish to dance and having a strong feeling of energy inside.

Smooth rhythm was also apparent in Bridget’s drawings (see Figure 6-1 & 6-2). She felt rhythm once she began moving along with contemplative breathing with a focus on *tanden*. In Session 3, she was able to focus on breathing along with the movements. When looking at her drawings, she noted that she saw rhythmic flows, like musical elements in her artistic expression. She associated her drawings with “chromosomes.” Interestingly, she described her rhythmical brush strokes as “deliberate,” even though they were spontaneous. She perceived her movements tuning into the contemplative breathing rhythm with *tanden.* To her it was “natural rhythm”: filling up with air upon inhaling and emptying out upon exhaling.

Karlen’s drawings from Session 2 and 3 also show a rhythmic quality. She acknowledged this only happened once she was able to “get into a rhythm.” She saw rhythmic patterns in her drawings and was able to identify where she started and ended the drawing (see Figure 11). Her comment describes how she moved her body in a

repetitious manner and her brush strokes followed suit.

Figure 11

Karlen's Drawing in Session 3 (see Appendix F: F3-4)

Ken was the only one who did not mention this kind of rhythmic element in his physical movements influenced by contemplative breathing with a focus on *tanden*. However, his drawings show rhythmic and repetitious brush movements. He often stood still in front of the easel for 10 to 20 seconds before actually starting to draw. He appeared to create his own rhythm of breathing so that he could follow his steady breath. His drawings in Session 3 displayed organized and balanced line movements. His third drawing (see Figure 12) in the same session showed random line strokes, yet they moved in similar directions, creating a pattern. In Session 4, he made one drawing in response to all the sessions. Without our usual 10-mintue-meditation, he started to draw. His brush movements were faster at first and then became slower. After he finished, he talked about

how important it was for him to have that 10-minute contemplating period: he used that meditation to focus and create his rhythmic breathing.

Figure 12

Ken's Drawing in Session 3 (see Appendix G: G3-3)

Freedom and Spontaneity. Contemplative breathing with a focus on *tanden* provided physical and mental freedom to the participants. This breathing process allowed them to move freely as they paid less attention to exactly what they were drawing and focused on their breathing alone. In my research, freedom meant that the participants became free from their thinking or worrying about what to draw. They used words such as "freer" (Karlen) and "straight forward" (Bridget). They found it difficult to follow their breathing if they drew something based on what they were thinking about; they had to let the mind go and, instead, follow their contemplative breathing.

This mental freedom naturally led the participants to feel physically free, which

influenced their artistic expressions. In such a free state, their expressions became spontaneous and were viewed as accidental. Karlen said “letting my body and my arms do the work,” and “that’s the expressions in my hands.” Similarly, Ken said “my hand moved by itself, while I was able to focus on *tanden*.” Those comments indicate that their expressions were spontaneous rather than deliberate, and that their artistic expressions became less controlled. Karlen noted that such spontaneous expressions were “supple.”

Jaleela expressed her sense of freedom, commenting during Session 1 that she wanted to dance. Similarly, Karlen mentioned that the brush movements were like dancing, and explained that her body became “looser and more supple.” In Session 4, she reflected on her physical movements becoming “much more fluid and much more graceful.” She described the sensation of her body taking over from her brain. She allowed her arm and hand to take over and “do the work.” Her drawing shows her being free from distracting thoughts. Similarly, Ken used an interesting expression to communicate his feelings: “my hand moved by itself when I was able to focus on *tanden*.”

Throughout these sessions, my research provided the participants with a sense of “letting go.” It showed them that they could trust their breath and let the breath lead the body. Focusing on *tanden*, individual participants breathed deeply. They felt the air sucking into their bodies upon inhaling and emptying out upon exhaling. These physical sensations helped them to focus on their breathing more and to engage in their current movements without focusing on thinking about what to do. Their bodies were free to move along with their breathing. Bridget commented that she was able to clear her head and free herself from what was going on in her mind. In Session 4, when we discussed how *tanden* influenced her breathing, she noted that her deep breathing made her calm. When she became more tuned in to moving her body, she was more spontaneous, and let

her breath lead her body. She was able to say: “okay, I could just let it go.” This statement shows how she was free from her thoughts and emotions.

Boldness. In this research, the participants’ brush strokes were often bold in nature. This more often happened a bit later in the research process, when they became less conscious of what to draw. In the first session especially, participants intended to draw something concrete, and their drawings were very controlled. The bold lines that came later were described as “bold” (Jaleela), “crisp” (Bridget), and “darker, [and] thicker” (Bridget). I asked Bridget what crisp meant to her. She explained with other words, such as “specific,” “definite,” and “deliberate.” She felt the later expressions looked more “straightforward” and “cleaner.” Reflecting upon her drawings in Session 2, she commented that her drawings then looked messy and chaotic, while those drawings in Session 3 looked crisp and bold.

The word bold is synonymous with words like fearless, clear, or eye-catching. As the participants learned to focus on their contemplative breathing with a focus on *tanden,* their drawings did, in fact, become eye-catching. Their lines looked clear and definite. They stood as bold black figures on the white background. It was visually appealing to see bold and clear lines created by the calligraphy brush. The Japanese calligraphy brush that the participants used had brush hairs that were very soft and flexible. I observed that the quality of the lines varied with brush pressure and movement speed. Slow speed and steady brush pressure created very bold lines.

Jaleela’s lines became bolder once she was more able to focus on her breath. She considered her fifth drawing in Session 3 as scribbling, saying it was “a little simpler.” She liked its boldness, commenting on it as an “energetic thing.” Bold lines look full of energy. Karlen created bold lines right from the beginning in her first session. In Session 2

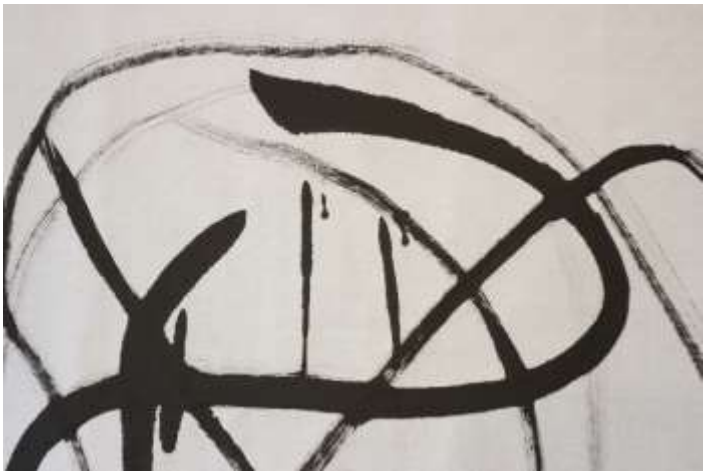
and Session 3, her lines became even bolder and cleaner. When we reviewed all the artwork together, we agreed that the lines became bolder as time went on. When I drew to respond to her second and third sessions, I noticed my brush movements were free and bold, moving all over the paper (see Figure 13-1 & 13-2). I felt an energetic swing in my body, moving the brush up and down and right to left, making curved lines on the paper. When I took photos and looked at her artwork through the camera lens, I realized her drawings looked three dimensional and saw the different intensities of the black ink. It was indeed eye-catching.

Figure 13-1

Detail of Karlen's Drawing in Session 2 (see Appendix F: F2-4)

Figure 13-2

Detail of Rumi's response Drawing (see Appendix F: F2-6)



Outcome Three

A Focus on Tanden Supported Centering in the Painting Process Together with Corresponding Expressions in the Artistic Composition

The word "center" can mean different things: the middle or the core of something, physical or psychological. Centering in the context of my research means both physical and psychological. Focusing on *tanden* facilitated the participants' ability to become physically centered and their rhythmic and balanced movements led them to relax psychologically. Both physical and psychological aspects seemed to promote a sense of centering in their artwork. The element of centering was expressed in different words: "the focal point" (Jaleela), "contained" (Bridget), "framework" (Karlen), "the center point" (Ken), and "*ki*" (Brian). In this research, centering appeared in the following ways: as the focal point, the middle, circulating, and holding.

The Focal Point. *Tanden* is both the physical center of the body and the psychological center of focus. This physical and psychological center influenced the

participants' artistic expressions: there was a focal point in the artwork which centered the viewer's attention. Jaleela's fifth drawing in Session 3 (see Figure 14) is a good example of centering and using a focal point. Upon first glance, it shows scribbling lines going in different directions, but after the drawing session, she saw a sitting female figure in the painting, with all the lines gathering in the center. When she saw the figure, she was inspired and identified the center as a focal point, saying the figure was "the center of energy." This focal point was located around *tanden* in that figure, as "a center for creativity" (Jaleela).

Figure 14

Jaleela's Drawing in Session 3 (see Appendix D: D3-5)

The Middle, *Chushin*. Centering can also mean the actual location of the middle. Ken literally created a center in his drawing in Session 3 (see Figure 15-1). His first drawing had curvy lines except for one single straight line. He explained that he drew a

straight diagonal line from the bottom left to the center. In his second drawing, he drew two straight lines crossing in the center. Then he added another straight line from top to bottom, which crossed the center point where the two lines intersected. He surprised himself with this, and later told me that this was not intentional. He was closing his eyes on and off and had no goal of what he was trying to draw. He focused on *tanden*. In his words, his crossing and vertical lines "came to the center point."

Circulating. As the participants practiced, they became more comfortable following their contemplative breathing with a focus on *tanden*. Their brush strokes became rounded, winding, and wavy with each subsequent session. Ken felt that his lines became "curvy." He felt much more relaxed when he was drawing curvy lines. In Session 3, his brush strokes became rounded, especially in his first and second drawings. He reflected that he felt strained when he drew straight lines. I responded to his artwork by creating a drawing myself and drew curving lines (see Figure 15-2). I felt my arm swinging steadily back and forth while my body was stable. My breath flowed, and I moved my arm in a circular motion. I felt a sense of ease whenever I exhaled, my arm moving effortlessly. I felt a sense of flow with this movement especially during exhale, like a roller coaster. In my drawing, I see the center in the empty space around the circular lines.

Figure 15-1

Ken's Drawing in Session 3 (see Appendix G: G3-2)

Figure 15-2

Rumi's Response Drawing (see Appendix G: G3-4)

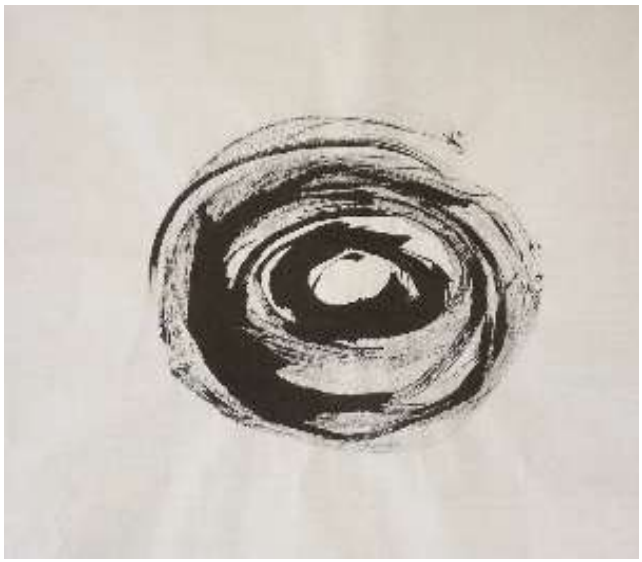
This artistic quality of roundedness aligns with the flexible nature of the physical movements the participants made. At the same time, there was also a sense of energy, as Karlen noted in her comment, “energetic kind of lines.” The roundness of the lines also gives insight into the flow of the participants’ movements. Her drawings in Session 2 and Session 3 highlighted this element of roundedness (see Appendix F: F2 and F3). In Session 2, she drew with her dominant hand with eyes closed (unlike in the previous session where she drew with her non-dominant hand and her eyes closed). According to her, the more she moved her body, the rounder the lines became. She closed her eyes to focus on her body as she breathed. It felt good for her to move her body, saying that she felt “more artistic when you move your body.” Moving her body gave life to her artwork.

As an *Aikido* practitioner, Brian understood the center as “*chusin* (中心)” in Japanese. For him, *Aikido* movements helped him to focus on both his contemplative breathing and *tanden,* as well as to further his focus on his *ki*. It was difficult for Brian to separate *tanden* and *ki* because *Aikido* enforces *tanden* and *ki* together. *Ki* represents “life force” for him. This perception of *tanden* and *ki* was visible in Brian’s drawings in Session 2. For the third artwork in Session 2, he experimented with drawing one line during his exhale with his eyes closed and with his non-dominant hand (see Figure 16). The lines became round and the artwork showed a round shape, which he had not drawn before. Similarly, for the fourth and fifth drawings, he drew with his non-dominant hand and his dominant hand. He moved the brush from right to left, making a curved stroke up to the top and then to down to the bottom. He continued to make similar brush movements over and over. His hand and arm were steady, while his body moved back and forth. His movements looked similar to a nurturing mother rocking a baby in her arms. After the art activity in that session, he told me that *Aikido* was “circular.” He explained that circle

meant “no end” to him.

Figure 16

Brian’s in Session 2 (see Appendix H: H2-3)



Holding. *Tanden* is considered as the center of one’s physical body. Focusing on the physical center, the participants felt the way their bodies were moving was very stable. Ken and Brian, specifically, viewed *tanden* as their physical center. Ken phrased *tanden* as “the center of my attention.” He commented that when he moved his body with *tanden* as the center, he felt stable. Focusing on *tanden* was focusing on his own physical center for Brian, who said “the center of gravity.” Similar to Brian, Jaleela connected her breathing with *tanden* with *Tai Chi*. She felt she was moving as if she was practicing *Tai Chi*, following her breathing rhythm. Focusing on *tanden* allowed the participants to access deep breathing and to notice, feel, and focus on their physical sensations. Secure in her center, Karlen perceived *tanden* as “stationary” when breathing in and out. She became

more aware of her breathing as she felt her abdominal area moving. She felt *tande*n was a static place which stayed still and the air would just come and go. She felt that her whole body moved more when doing contemplative breathing with a focus on *tanden* than when she did the contemplative breathing alone.

The participants' expressions looked more stable later in the research process. Ken reflected that his muscles became tight when he was concentrating on what to draw. When he focused on breathing, though, his body became relaxed, using the Japanese words, "ぶれない (burenai)" and "どっしり (dossiri)," meaning "solid" and "stable" in English. Similarly, Brian's expressions also became stable once he focused on his breathing. His artwork showed intense and stable brush strokes when painting in conjunction with *Aikido* movement.

Another way to think of centering is as a holding, or "framework," as Karlen said. Her lines looked as though they were holding the drawing together, acting as the "framework" of her art. In Session 2, after she drew with her non-dominant hand with her eyes closed for the third drawing, and her line strokes changed: they became more curved. During her fifth drawing in the same session, she had an association to "the heart of framework" and she named the artwork as "The Abdominal Gathering" (see Appendix F: F2-5).

Jaleela further related to this notion of holding the space. Her second drawing in Session 2 shows lines that gathered in the lower part of the paper. In addition, the third drawing in the same session shows individual lines gently curving at the bottom toward the center. She commented that it looked like "a chalice" (see AppendixD: D2-3). Further, she reflected *tanden* held her inner space and the space of the paper, but that space did not just mean those two spaces, but the whole space, saying: "I mean, the whole like this

whole square. And maybe the influence of the Yurt, too." Her notion of *tanden* in this way suggests that *tanden* holds the inner space and outer space together and offers support to harmonize both spaces as one.

Overall, the research outcomes led to positive responses to the third question: what are the influences and implications for art therapy? All of my participants directly or indirectly acknowledged therapeutic aspects in their art-making experiences during their contemplative breathing with a focus on *tanden.* They specifically noted that this research project offered them an experience of the attunement between mind and body, leading to a naturally mindful state. This mindful state was expressed by the participants: "get to a different place" (Jaleela), "let it go" (Bridget), "into the moment" (Karlen), "emptying in my head" (Ken), "*mushin*" (Ken), and "almost like meditation" (Brian).

My Reflective Drawings

During this part of the research, I showed some of my reflective artwork to the participants and invited a discussion, comparing my own paintings with theirs. After each session, with the exception of the fourth and final session, I created 1-3 reflective drawings, using the same art materials as the participants. This practice helped me intimately understand how my participants felt during the painting process. Comparing their artwork with mine provided me with many insights. For example, Bridget commented on the importance of the space between the lines. This contributed to the boldness of the lines. When she saw my artwork to respond hers in Session 2 (see Appendix E: E2-6), she said it captured everything, being "condensed." I realized her usage of space was different from mine, which makes the impression of the drawings different. As I witnessed Brian's art-making process in Session 2 (See Figure 10-1), I wanted to replicate the Aikido movements he made and try this for myself (See Figure 10-

2). Comparing my response artwork with his, I realized how stable his physical movements were. I saw the lines a metaphor for the flow of *ki*. While Brian's *ki* remained strong and stable, my own *ki* was not as steady. This experience helped me understand how each individual's movement and breath is different. During the calligraphy lessons I had as a child, I learned to mimic the teacher's writing style. Moving the same way he did, I learned to manipulate the brush and to breathe calmly, just like the teacher.

The Role of Video Recording

Recording the participants' art-making process played an important role in my research. Because I edited and re-watched the footage, I was able to witness and actively reflect on the painting process. Without consciously realizing it, I edited the video footage in a way that concentrated on the significant movements of the participants. Upon viewing this footage, my advisor pointed out that, to him, it appeared that all the participants moved in a very similar way. This made sense to me: this kind of parallel movement was a natural result of practicing slow, rhythmic, and contemplative breathing.

Taking photos of the participants' artwork was equally revealing. By taking many photos, both up close and from a distance, I was able to appreciate the quality and intensity of the lines and shapes created. Especially when reviewing the lines up close, I was able to see the mirroring of the participant's physical movements in the quality of the lines created. For example, when reviewing Karlen's artwork in Session 2 (See Figure 13-1), I was inspired by the varied boldness and intensity of her lines, as well as the three-dimensional aspect of her expressions.

Summary

In this research, the five participants and I explored three research questions through art-based research:

1. How can *tanden* influence one's physical movements in the art-making process?
2. Can contemplative breathing with a focus on *tanden* influence the quality of expression in one's art-making?
3. And if so, what are the influences and implications for art therapy?

Throughout the four sessions, the participants engaged in art-making alongside contemplative breathing with a focus on *tanden*. There were five elements observed in their physical movements: different bodily sensations during inhaling and exhaling, relaxing, flow and rhythm, freedom and spontaneity, and holding space and centering. These qualities further lead to three outcomes: different inhaling and exhaling sensations in the contemplative breathing with a focus on *tanden* facilitated attunement of mind and body, the body movements became spontaneous, rhythmic, and bold in correspondence with contemplative breathing with a focus on *tanden* as shown in the paintings, and that a focus on *tanden* supported centering in the painting process as seen in the artistic compositions. Those outcomes of this study are positively integrating all of the research questions.

CHAPTER 5

Discussion

The art-based research I conducted focused mainly on exploring the physical and artistic impact of contemplative breathing with a focus on *tanden.* Through art-based experiences, myself and five other participants were actively involved in the research process. The research sessions, which included art-making, became the container where we practiced focusing on moment to moment experiences. These art-making sessions offered us an embodied understanding of what contemplative breathing with a focus on *tanden* meant, and contributed to our exploration of the research questions.

In this chapter of the Discussion, I will examine how the literature applies to the three outcomes of my research, and show how that literature can contribute new perspectives to the knowledge gained during the research sessions. To summarize, I will discuss the implications of this research to art therapy in the larger sense, the limitations of this research, and the potential for future research.

Outcome One: Different inhaling and exhaling sensations in contemplative breathing with a focus on *tanden* facilitated the attunement of mind and body

Every individuals' body responds and reacts uniquely, creating patterns. In my research, the participants focused on *tanden*, the abdominal area, while they exhaled and inhaled. Their bodies responded to this focus on deep breathing, and the patterns of their movement can be seen through their brush strokes. Had they not focused on the bodily sensation of their breath, they would not have been able to gain insight into the research questions. Contemplative breathing acted, in a way, as a holding space that allowed them to move forward and create artwork that "elicit[ed] a whole-bodied change" (Gendlin, 2013b, p.11). Their artistic expressions allowed them to witness their bodily knowledge.

As the research process moved forward, I noticed that breathing was the core focus: breathing made contemplation possible. The concept of contemplative breathing with *tanden* began with Hakuin's *Yasen Kanna* (Hakuin Zenji, Shaw & Schiffer, 1957), which combined *Tendai Shoshikan* (from *Tendai* Buddhism), Daoism, and Confucianism. Through the review of literature related to contemplative breathing, I gained an understanding of "internal alchemy," or *neidan* (Kohn, 2009, p. 1). The sensation of inhaling and exhaling symbolically represents the circulation of energy. This has practical implications, as internal alchemy happens not only in the mind, but also in physical action: individuals have to imagine their *ki* circulating inside (during inhale) and outside (during exhale) the body.

Even though the participants in my research were not acquainted with the concept of *ki*, some of them expressed that they felt the flow of energy during art-making. This shows how ancient embodied knowledge is still alive in modern times. In my research, artistic expressions became an effective way to visually represent this energy flow. The experience of *neidan* was expressed throughout the movements made in spontaneous art-making: internal alchemy involves both mind and body, joining the two in awareness.

In my research, the participants' *tanden* became the focus of their breath. Saito's (2000) views of *tanden* as a temple resonated with the experiences that both I and the participants had. His notion of a sense of echoing inside the body can be seen visually in the art. Inhaling and exhaling echoed inside the internal body, and this rhythmic movement guided the brush: brush strokes mirrored the breathing rhythm inside.

Adding to Saito's (2000) view, Tatsumura (2001) further expanded on concepts relating to the spiritual aspect of the body by creating the art of breathing for enlightenment in *Tendai* Buddhism (Sekiguchi, 1978). Oki's (1989) view of life included

both spiritual and practical energy forces, stating that our actions (practical) are channeled through our life force (spiritual). Sekiguchi (1978) explained how *Tendai Shoshikan* coulc teach us to uncover our emotions (such as greed, anger, sleepiness, guilt, and doubt) and live without reservation. For all of these authors, breathing with *tanden* supported channeling their raw energy into a creative force. The body became a temple and the breath became rhythmic music.

This emphasis on the spiritual was also seen in my research process. The participants' bodies were temple or shrine-like: their *tanden* was the core where their life energy circulated and brought their creative energy forward. Here, I prefer using the term "shrine" simply because shrines deify many different gods, including Buddha. Focusing on this spiritual center facilitated a release of practical, physical energy, bringing the mind and body into rhythm together.

Nagatomo (1992) and Kossak (2009) both perceived our sense of ambiance as a key component in connecting to others and our environment. Nagatomo (1992), focusing on Buddhism, and Kossak (2009), focusing on therapeutic contexts, both valued the aspect of tuning oneself into the environment: people and spaces. My first research outcome displayed that this sense of ambiance and tuning in to surroundings was facilitated by focusing on the action of breathing. This awareness and sense of calmness in atmosphere allowed participants' brush movements to flow freely. The artwork expressed their experiences of the space and visually represented this connection to the surroundings. Breathing was the key element to becoming attuned in this way.

In addition, breathing connects to space as in Nagatomo's (1992) view of attunement to the environment. Saito (2000) also pointed out that breathing could affect posture. McNiff (2014) suggested that individuals who pay close attention are able to

evaluate the quality of the space around them. Following these principles, when focusing on breathing, the room became quiet and sacred, with the participants sitting in silent contemplation. Their breathing impacted their body and the ambiance of the environment. This idea could be explained by Gendlin's (2013a; 2013b) idea of space and the process: breathing was a simple action, yet this rhythmic repetition took charge of the process and further facilitated artistic expressions.

I was able to fully appreciate Kossak's view when I watched my participants' brush movements and breathed along with their brush strokes. I felt tuned in to their rhythm. His discussion, from a Western view of mind and body, suggests the need for "a synchronistic flow, a mutual resonant field or a therapeutic attunement" (Kossak, 2009, p.17). Nagatomo (1992), coming from an Eastern view of mind and body, offered a hint how Buddhism taught to align the mind and body in one and attune to the environment, especially the space: the goal of enlightenment is to become empty and completely in harmony with the universe. In my view, and reflecting upon my first research outcome, I see the potential to heal both body and mind through attunement to our surroundings and concentration on the breath. This echoes the idea of Gendlin's (1993) "the situational body" (p. 22), where breathing is not just an external, physical reaction, but also an internal condition, where one harmonizes the mind and body together for "its further living" (Gendlin, 1993, p. 25). His additional ideas of space and process (2013a; 2013b) mirror Nagatomo's acknowledgement of the importance of attunement: breathing in a contemplative manner during meditation connects individuals to the universe, creating oneness as a whole.

This first research outcome was only possible because the participants focused on the breath. Contemplative breathing and *tanden* do not result in any significant take aways

without focus. Focusing on the physical sensation of breathing, rather than the thinking process, emerged as the hidden theme in my research. My research also relied on the participants' physical senses and their experiences as the first person (Gendlin 1993, 2000b, 2009, 2013a; Gendlin & Jonson, 2004). Gendlin's (1993) "felt-sense" (p. 21) explains how the participants came to be relaxed and balanced through their contemplative breathing with a focus on *tanden*.

Gendlin (1996) applied his ideas to psychotherapy, using the name "focusing-oriented psychotherapy." In a therapeutic setting, individuals' bodily experiences reveal information. He valued the experiential knowledge of the body, and applied it in his therapeutic process to support transformational experiences. Rappaport (2009) also applied the use of sensory focus into her art therapy practice, naming it "focusing-oriented art therapy." In my research, I encouraged my participants to focus solely on their breathing and *tanden*. In the end, they acknowledged that they felt the activity was therapeutic as they were able to focus on the present moment and feel relaxed. Focusing on *tanden* brought about a healing sense of balance, both physical and emotional, bringing the mind and body together.

The participants' art-making cultivated their no-mind, or *mushin*. *Mushin* teaches us that the body and mind should not be separated: our mind should not lead the body, telling us what to do, but listen to the body's awareness of the environment and reacting accordingly. When exploring *mushin*, I realized this concept is the key to a full understanding of Japanese traditional aesthetics, such as *No*, a traditional Japanese performaning art, and the martial arts. This state of *mushin* leads to enlightenment, becoming wholly attuned to one's bodily rhythm and acting accordingly: mind and body as one. In my first research outcome, it is visible to me that maintaining a focus on

contemplative breathing and *tanden* shows how we can cultivate *mushin.*

Outcome Two: Body movements became rhythmic, spontaneous, and bold in correspondence with contemplative breathing with a focus on *tanden*, and these qualities were expressed in the paintings

Throughout the course of my research, participants used a calligraphy brush when creating their art. The calligraphy brush helped them to visually represent their creative energy (Hue, 2009). It allowed a sense of natural flow to their movements. Chung's (2006) and Hue's (2009) views of aesthetic flow in calligraphy echo Sakade's (2014) and McNiff's (2016) view of creative energy force. This energy flow is not possible without the breath. Breathing and posture are important to the quality of lines when creating calligraphy (Sullivan, 1989; Davey, 1999; Sato, 2013; Saito, 2015; Tanahasi, 2016). *Tanden* played a strong role in the stability and balance of the breath, which, in turn, created steady brush movements (Sullivan, 1989). Boldness in the participants' expressions became visible as they balanced their bodies and allowed their movements to become spontaneous.

The rhythmic sensations derived from breathing became significant to the structure of the entire research process. Gendlin (2013b) explained that individuals act differently in different situations, such as fighting in times of conflict and laughing in times of joy. In my research, however, the participants had only one situation that was stable for them (the act of contemplative breathing with a focus on *tanden*) and one corresponding action to perform (art-making). As the participants began to fully embrace the experience of focusing on their breath and letting go of trying to think about what to draw, their situation changed. They experienced art-making flow and moment-to-moment breath and bodily sensations. With this new approach (different situation), I also saw them

spontaneously responded through unique body movements (different action). This transition to spontaneous movement was effortless and organic, as Slingerland (2003) and McNiff (2015) pointed out.

The rhythmic sensations from contemplative breathing with a focus on *tanden* became the participants' tune to follow. Their bodies became flexible and spontaneously responded. McNiff (1998, 2003, 2004) valued the spontaneous and improvisational expressions that occurred during the art-making process. The participants' rhythmic flow healed their mind, body, and spirit. As cited in McNiff (2004), rhythm itself contains healing power as seen in text from both Western and Eastern ancient times. In my research, contemplative breathing and *tanden* created the rhythm in the body, which metaphorically became the shaman's ritual music, with *tanden* as the stage of a body-shrine.

Nelson's (2020) investigation of "slow, gentle and repetitive movements" (p. 80) produced a "contemplative, sensory painting process" (p. 80). Her approach was slightly different to my approach: where I approached the research by prioritizing the breath, Nelson approached the research by prioritizing movement. My second research outcome, however different the research method, echoes Nelson's findings: the participants demonstrated rhythmic, spontaneous, and bold movements. These two investigations suggest that either approach could result in a similar effect. The reason for this is the aligned importance on the element of focus: the body and mind are not conflicting, but communicating with each other harmoniously, resulting in the similar visible movements.

Suzuki (2003) noted that *tanden* had the benefit of supporting good body balance, known as "*jokyoo kajitsu*" (jo-kyo ka-jitsu: 上虚下実) (p. 150). *Jokyoo kajitsu* describes a state where the upper body is relaxed and loose (this "upper body" includes the addition

of the mind and therefore is metaphorically stating that the mind is relaxed), and the lower body is stable. This physical approach facilitates spontaneous and free movements. When my participants were able to focus on their breath and move their bodies in time, their lower body posture became stable and their mind (upper body) became relaxed. Contemplative breathing directly impacted their spontaneous movements.

McNiff's (1998) reflection of his own contradicting behaviors (preparing and then not following the plan) and associated spontaneous responses, resonates, in some degree, with Nishihira's (2009) view of Zeami's philosophy. To be spontaneous, an artist has to be tuned into the present moment (like *mushin*: body and mind in one (Kamata, 1979; Kasulis, 1981; Yuasa, 1993; Nishihira, 2009). Something extraordinary happens when the artist lets go after being focused on preparation for so long: they become spontaneous, reacting to the present moment. In my research, the participants' movements became spontaneous because they did not focus on the mind (preparation), but instead followed the messages of the body in the present moment.

These spontaneous movements highlight the harmony of body, mind, and materials throughout the art-making process. The calligraphy materials played a significant role in my research: the calligraphy materials were fluid and easy to use, allowing participants to express themselves without difficulty or hindrance. Kasulis (2002) described this intimate way of knowing by using the example of an artist and their tool, stating that the tool should be an extension of the artist's body. The calligraphy brush responded the participants' movements and pressure naturally, their expressions were intimately connecting to their breath, and created bold, rhythmic, and spontaneous lines upon both in exhaling and inhaling.

Outcome Three: A focus on *tanden* supported centering actions in the painting

process together with corresponding expressions in the artistic composition

The third outcome closely corresponds to the connection between body and mind. Therefore, I will discuss both the physical and psychological properties of this outcome.

In order to achieve balance, everything must have a core, or center. Humans have a physical core that allows us to stand in balance. Saito (2015) viewed *tanden*, and especially the lower part of *tanden* known as *seika-tanden*, as the core. Artists Takamura (2010/1958), Richards (1989), and Zi (2000) saw the core as less of a physical center, and more as a center of focus. Locating and focusing on the physical core as *tanden* (combining the physical body and the element of focus), allowed my participants to become physically stable. The body was relaxed and also focused on their present movements. This stability, relaxation, and focus greatly contributed to a sense of centering.

In my research, *tanden* played the role of the center or core like a musical conductor, much like Ueshiba's view (Ueshiba, K., 1985; Stevens, 1993). Centering (finding the conductor), is not an easy task: it requires deep observation and response to physical sensations. Our mind often disregards the body's knowledge and then we lose sight of the conductor. Richards (1989) valued centering as the first step to take before engaging in any process. In my research, the participants began by feeling into their center, *tanden*, before even starting to draw. Their subsequent spontaneous movements came from this center, *tanden*. Even during the art-making process, they were feeling deeply into their center as they breathed with a focus on *tanden*. Their movements were stable because they came from the center.

My third research outcome resonates with Richards' (1989) insight: *tanden* allows us "to be our breath" (Richards, 1989, p. 12). When we pay attention to *tanden* and let the

breath become the center of the whole, we connect mind and body together, being attuned to both our psychological and physical being. Richards' appreciation of centering echoes concepts of Buddhist meditation: when we are of no-mind we are able to see clearly (Richards, 1989). This further offers "life revelations" (Richards, 1989, p. 12).

Richards' (1989) and Takamura's (1958/2010) artwork transformed once they found their center, mirroring my participants' experiences in their own artwork. Contemplative breathing with a focus on *tanden* impacted the participants' movements, allowing them to find balance in their artistic expressions. *Tanden*, as the center of the body, directly supported the participants' breath, state of mind, and physical movements. It allowed them to gather their attention and air (actually in their lungs, with deep belly breaths) and release their creative energy force. *Tanden* played the role of the station hub: the rhythmic center where things come from and go to. Under this rhythmic condition, their movements and artwork stabilized. In my research, *tanden* held things together and kept the balance: balance between the participants' body and mind, balance in their physical bodies, and balance reflected in their artistic expressions and the use space and paper (the artwork appeared contained in the paper space with symmetry and a sense of equilibrium).

Richards' (1989) notion of creation being born out of centering applies in my research. My participants were surprised when they actually saw the artwork they had created when centered. They became free from thinking about what to make, and, instead, allowed their artistic movements to come from the core. I can certainly relate to Richards' confession of having too many interesting things going on at once and struggling to focus. Once she finally accepted her struggle of having multiple roles and interests, she became more able to center herself on one task and focus on whatever she was doing. Centering

also helped my participants focus on their present experience and each movement created a new line. My participants usage of contemplative breathing with a focus on *tanden* brought balance to those with had multiple roles in their private lives. They created artwork in new forms, channeling their chaotic energy into creative energy. McNiff (2003) valued balance in creativity, encouraging us to breathe in order to center ourselves and bring balance back to the body.

As mentioned in Literature Review, *tanden* is not an actual location, but a concept. Individuals need to imagine the center of their body and use their body to sense the center. It is not an easy task to find *tanden*, rather it is an art: you trust your center, *tanden* and find your own tanden.

Implications to Art Therapy

Throughout the research sessions, my participants experienced the therapeutic effects of the art-making process. *Tendai Shoshikan,* cultivated throughout Buddhism in Chinese culture, is a practice that connects the mind, body, and spirit in harmony and facilitates the sacred journey to enlightenment. In my research, the contemplative breathing with a focus on *tanden* in art-making similarly offered my participants a path to cultivate their body, mind, and spirit. This cultivation of alignment of mind, body, and spirit could bring a new element of healing to expressive therapy.

Contemplative breathing with a focus on *tanden* allowed the mind and body to remain mindfully present. Engaging in art-making activities along with contemplative breathing with a focus on *tanden* seemed to facilitate the letting go of emotions such as anxiety, nervousness, and sorrow. The process brought participants “into the moment” (Karlen). Artwork created alongside contemplative breathing displays the artist’s physical movement: it is easy to trace their breathing by their brush strokes. Those three elements

(*tanden*, breathing, and drawing), were working in unison. Creating simple brush strokes alongside breathing is an easy practice for anyone to try, from children to adults.

The combination of breathing, *tanden*, and art seemed to help my participants enter a state of nothingness; they became empty or *mushin*. One participant, Ken, said, "emptying my head" in Session Four and further used the word *mushin* to describe how to calm down and breathe without thinking. For him, the art-making activity helped him become *mushin*: to focus on the present body and mind. To become *mushin*, one must let go. When focusing on *tanden*, it becomes even easier to relax. Another participant, Bridget, reflected practicing this particularly deep breathing with a focus on *tanden* helped her to become relaxed and calm, resulting in moment-to-moment spontaneous movements, and allowing her to let it all go.

Repeating the same movements over and over alongside breathing was therapeutic. Inhaling and exhaling in a contemplative manner was relaxing and it would be "good [for] stress management" (Bridget). The art-making process along with contemplative breathing helped to "quiet the brain" (Karlen). Feeling the bodily rhythm facilitated the participants' becoming relaxed.

Within the research, the concept of free expression was not defined as freely drawing what was happening in the mind, but rather to become free from the mind itself. One participant, Jaleela used the words "play around," meaning that she was not invested in any particular result. She noticed that her strokes became bigger and she felt she wanted to dance. By focusing on breathing in a contemplative manner, the participants remained in the present moment, and this sense of presence gave them joy. Without becoming preoccupied with what to draw, individuals relished in the repetitive brush movements that coincided with inhaling and exhaling. Focusing on *tanden* alone allowed

them to listen to their bodies, stating “no thinking is easier” and “I enjoyed it more” (Brian).

Overall, breathing in a contemplative manner had a healing effect by producing sensations of both calm relaxation, as well as joyful bliss. Because this is such a simple practice that anyone can follow, it may be used in various therapeutic settings with a range of clients.

Limitations of Research

There are several limitations which I must consider to improve further possible investigations. First of all, the number of participants and their age range was rather limited. I was successful in finding candidates from different backgrounds. However, all five participants were in the same age range from late 40s to early 60s. Future investigations should include younger generations.

Additionally, I often wondered how to deal with “legitimacy” (Forinash, 2016). Each participant had a different background and level of experience when it came to creative art-making experiences. This contributed to their knowledge and ability to reflect on the art-making itself, which could influence how the participants approached the research. At the same time, I value my research in a sense that this method applied to those who had little contact with Japanese cultures, while there were two participants, Ken, who had lived in Japan in his youth, and Brian, who lived in Japan and learned *Aikido*. Their different knowledge contributed to my research result as rich and interesting view of *tanden*. I appreciate such an opportunity to have those participants in U.S. while my initial plan was to conduct the research in Japan. It is also important to address culture. *Tanden* is culturally recognized in Eastern Asia. Even though the definition and location of *tanden* was made clear to all participants, it is a rather subjective concept, and

it is possible that people had different ideas regarding exactly where *tanden* was. As Brian said, the location of *tanden* is different depending on individuals' physical characteristics. Imagination is also necessary in order to locate *tanden*. In this way, my research depended on the participants having an imagination and being able to envision *tanden.*

Future Research Potential

The concept of *ki* is another potential area of further discussion. The concept of *ki* (energy force) is derived from ancient, non-dualistic Chinese Daoism. In my research, I included the concept of *ki*. In the end, it was difficult to disregard this concept, due to its significant role within Daoism. There have already been investigations of *ki* from multiple perspectives (Yuasa, 1990, 1991; Sakade, 2008, 2014), but very few researchers who have investigated *ki* in art-making, as Sakade (2008) criticized. He proposes several important areas to explore in order to fully research *ki,* one such being the relationship between *ki* and art. Therefore, I hope my research will bring about future investigations into the artistic meaning and method of *ki*.

Summary

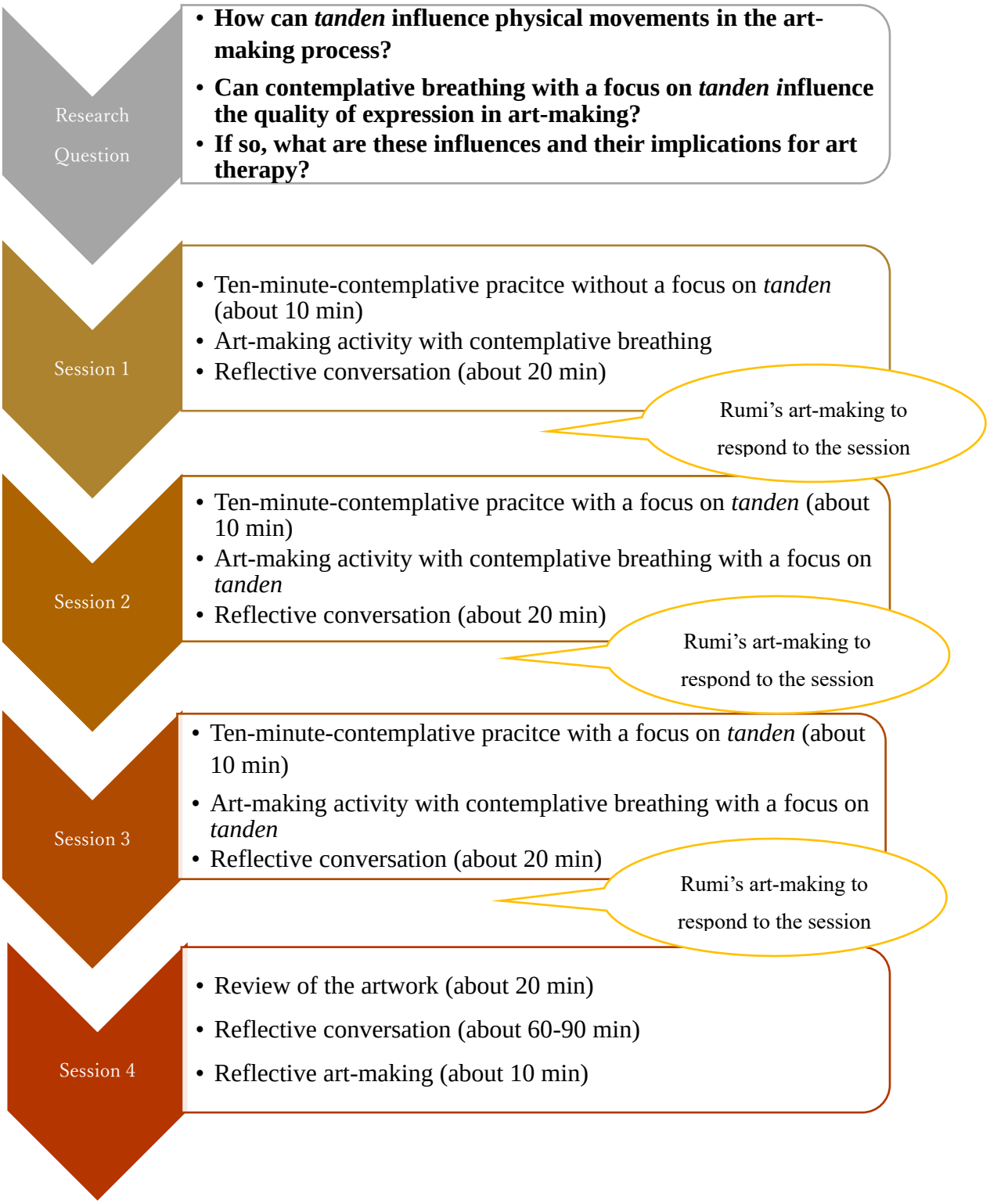
My research dealt with contemplative breathing with a focus on *tanden* and the influence of this mindful approach on the physical body as seen through the art-making process. The rhythm created through breathing patterns was observed through participants' artwork as well as related video footage. Three outcomes were observed and confirmed through referencing relevant literature. The participants' focus on their breathing made the research outcomes possible and brought about significant meaning. *Tanden,* in my research, played the significant role of connecting the mind and body and my findings support the idea that creative flow is derived from breath and gives way to fluid artistic expression. The participants' spontaneous expressions revealed the mind-

body connection, showing boldness and rhythm throughout the brush strokes.

The participants' embodied knowledge aligns with elements of ancient Eastern spiritual knowledge included in Buddhism and Daoism (such as *wu-wei*, and *mushin),* as well as the modern Western conceptual understandings of body and mind, art therapy, and expressive therapy. The findings, as shown by the research, could be beneficial in therapeutic settings. Despite of the limitations in the research, the research shows potential to further investigate *ki* in art-based therapeutic settings.

Appendix A

Research Procedure



Appendix B

B1: Approval from Institutional Review Board of Lesley University

29 Everett Street
Cambridge, MA 02138
Tel 617 349 8234
Fax 617 349 8190
irb@lesley.edu

Institutional Review Board

DATE: December 5, 2018

To: Rumi Ito

From: Robyn Cruz and Ulas Kaplan, Co-Chairs, Lesley IRB

RE: **IRB Number: 18/19-018**

The application for the research project, "*Tanden* Art-Making as Contemplative Practice" provides a detailed description of the recruitment of participants, the method of the proposed research, the protection of participants' identities and the confidentiality of the data collected. The consent form is sufficient to ensure voluntary participation in the study and contains the appropriate contact information for the researcher and the IRB.

This application is approved for one calendar year from the date of approval.

You may conduct this project.

Date of approval of application: December 5, 2018

Investigators shall immediately suspend an inquiry if they observe an adverse change in the health or behavior of a subject that may be attributable to the research. They shall promptly report the circumstances to the IRB. They shall not resume the use of human subjects without the approval of the IRB.

B2: Consent Form (in English)

Lesley
UNIVERSITY
29 Everett St., Cambridge, MA 02138

Informed Consent

Title: Tanden Art-Making as Contemplative Practice

Faculty Supervisor (principal investigator): Dr. Shaun McNiff, University Professor at Lesley University

Researcher: Rumi Ito, Ph.D candidate, Lesley University

Description and Purpose:

You are invited to participate in this research study. The purpose of this research study is to explore contemplative breathing and its influence on the quality of artistic expressions. This study is conducted as a dissertation project.

Procedures:

The study will be conducted in a studio in the Hershey, Harrisburg, and York areas of Pennsylvania. Your participation is voluntary and consists of four sessions (about 90 – 120 minutes/session) of contemplative breathing practice and art-making. Sessions will be approximately once a week. Each session will be individual, assisted by the researcher.

You will engage in contemplative breathing and art-making experiences, followed by an interview. You will attend four sessions in total, engaging in contemplative breathing and art making for the first three sessions and reviewing your artworks and short video footages of the past art-making activities as summary for the fourth session. The procedure of each session will be described below.

In the first session, you will engage in art-making as you breathe in contemplative manners. For the second and third session, you will breathe with a focus on *tanden* (abdominal area) and then do art-making. The art-making will be a simple line-drawing with black ink and brush on Japanese papers. Your art-making process will be video-taped with two cameras and one camera attached on the body. Those cameras will record strictly art-making processes so that they will not record your face. Your breathing sound during the art-making will be recorded during the video recording. (If the video recorder does not catch the sound well, I may use a voice recorder, too.) After the art-making, our verbal communication will be audio-recorded. The art-works will be photographed. After the art-making activity, you will be interviewed by the researcher. You will talk about the experience based on the two main focus points: the effect of the contemplative breathing with/without a focus on *tanden* upon the quality of expression in one's art-making and the influence of *tanden* to your physical movements.

Risks:

This research may not provide any benefit to you, while it is hoped you will experience contemplative breathing for relaxation. However, your cooperation will contribute the result of this project, which is hoped to be beneficial for our society, since the results can contribute to the further research in art therapies' potential effects in improving individuals' physical and psychological health.

Lesley UNIVERSITY

Even though the research activity is designed for comfortable and relaxing body movements, if you feel any discomfort due to physical or psychological distress, participation in this research can be terminated at any point. It is your responsibility to let the researcher know if you want to stop at any time during the session or if you want to drop out of the study completely. Your decision will be respected. If any risks are reported related to this study, it is recommended that you will consult with your doctor or I will do my best to refer you to professional supports so that you can decide if you want to continue taking part.

Your anonymity will be protected during and after the study. Once the study is completed, all the data including the video, voice-recording, and photographs will be kept for five years and then will be carefully disposed as classified documents. Your art-works will be returned to you at the completion of the study. However, with your permission, they will be used and displayed for the academic purposes (please see "Consent to Use and/or Display Art").

Some physical parts such as hands and arms will be seen in the completed video as a part of the dissertation project, which might reveal your identity. In order to respect your confidentiality, I will review the video footages with you and to respect your right to choose to decline or approve. If necessary, I will pixelize those footages which reveal your identity clearly.

Confidentiality, Privacy and Anonymity:

During the study, any data will be kept in USB and the attached hard disk memory drive. During the study, your identity will not be revealed by the researcher, who is the only person who can access the data collected. You have the right to remain anonymous. If you choose to remain anonymous, your records will be kept private and confidential to the extent allowed by law. We will use numerical identifiers rather than your name on study records.

The outcomes of this study will be used for dissertation purposes and for other academic purposes, such as presentations and articles in academic journals. Your name and other facts that might identify you will not appear when we present this study or publish its results.

Participation in the research is voluntary. You are free to choose not to participate in this research and to discontinue your participation in the research at any time without facing negative consequences. Even during a session, you may stop at any time during the session or chose not to answer questions during the interview. Whatever you decide, your decision will be respected.

If any problem in connection to the research arises, you can contact the researcher **"Rumi Ito" at 717-298-6095** and **by email at rito@lesley.edu** or Lesley University sponsoring faculty **"Shaun McNiff"**s e-mail address: **smcniff@lesley.edu**.

I am 25 years of age or older. My consent to participate has been given of my own free will and that I understand all that is stated above. I will receive a copy of this consent form.

Participant's signature	Date	Researcher's signature	Date

There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Chairpersons at irb@lesley.edu

B3: Consent Form to Use and/or Display Art

Lesley
UNIVERSITY

29 Everett St., Cambridge, MA 02138

Consent to Use and/or Display Art

CONSENT BETWEEN: __Rumi Ito__ and _____.

Researcher's Name **Artist/Participant's Name**

I, _____, agree to allow__Rumi Ito__

Artist/participant's name **Researcher's Name**

to use and/or display and/or photograph my artwork, for the following purpose(s):

- ☐ Reproduction and/or inclusion within the research currently being completed by the expressive arts therapy doctoral student.
- ☐ Reproduction and/or presentation at a professional conference.
- ☐ Reproduction, presentation, and/or inclusion within academic assignments including but not limited to a doctoral work, currently being completed by the expressive arts therapy doctoral student.

It is my understanding that neither my name, nor any identifying information will be revealed in any presentation or display of my artwork, unless waived below.

☐ I DO ☐ I DO NOT wish to remain anonymous.

This consent to use or display my artwork may be revoked by me at any time by informing the researcher. I also understand I'll receive a copy of this consent form for my personal records.

Signed _____ Date _____

I agree to keep your artwork safe, whether an original or reproduction, to the best of my ability and to notify you immediately of any loss or damage while your art is in my possession. I agree to return your artwork immediately if you decide to withdraw your consent at any time. I agree to safeguard your confidentiality.

Signed _____ Date _____

Researcher's Signature

RESEARCHER'S CONTACT INFO HERE

Rumi Ito <Telephone> 717-298-6095 <E-mail address> rito@lesley.edu

Appendix C

C1: Approval from Institutional Review Board of Nanzan University

倫理審査結果通知書

2018 年 11 月 29 日

伊東　留美　殿

南山大学研究審査委員会
委員長　　阪本　俊生
（印省略）

受 付 番 号 ： 18-060
課　題　名 ： Tanden art-making as comtemplative practice 丹田を意識した瞑想的呼吸を伴った芸術表現の効果について
研究責任者名：人文学部 心理人間学科 准教授　伊東　留美
研究実施者名：人文学部 心理人間学科 准教授　伊東　留美

上記研究計画等については、2018 年 11 月 29 日開催の南山大学研究審査委員会の審議に基づき下記のとおり決定しましたことを通知いたします。

記

審査結果	承　認　（承認番号：18-060　）
	条件付承認（承認番号：　－　）
	要再申請
	不承認
	保留
備考	・調査終了後、同意書の写しを研究審査委員会事務局（教育・研究支援事務室）に提出すること。

以　上

C2: Consent Form (in Japanese)

同意書

研究テーマ： 丹田を意識した瞑想的呼吸を伴った芸術表現の効果について

(英文タイトル： ***Tanden*** **Art Making as Contemplative Pracitice)**

指導教員： **Shaun McNiff**、レスリー大学教授
研究者： 伊東留美 （レスリー大学博士課程コース在籍）

1．研究の目的と概要

(1) 研究の目的

本研究は、アメリカ合衆国マサチューセッツ州 Lesley 大学 Expressive Therapies 博士課程における博士論文のための研究として実施されるものであり、瞑想的呼吸が及ぼす芸術活動（ここでは、描画表現）への影響について検証するため、アートベース・リサーチという実験方法を用いて行われます。

(2) 研究の概要

本研究は、アメリカ合衆国ペンシルベニア州ハリスバーグあるいはハーシーのアトリエで行われます。本研究で被験者は、およそ週 1 回のペースで 4 回の個別のセッション（90～120 分/セッション）に参加します。すべてのセッションは任意のものであり、報酬はありません。

本研究で、被験者は瞑想的呼吸を行いながら芸術活動を行う体験をします。そして、次の 2 点について自身の体験をもとにインタビューで答えていただくことになります。一つ目は、瞑想的呼吸（丹田に意識する/しない）があなたの芸術活動にどのような影響を与えているか、そして 2 つ目は丹田に意識することであなたの身体的動きにどのような影響があったのか、という 2 点です。

本研究で被験者が体験する内容は次の通りです。先ず初回では、初めに瞑想的呼吸を 10 分ほど行い、その後、瞑想的呼吸を行いながら、墨と筆を使って自由に和紙に表現をします。表現活動の間、研究者が設置したビデオカメラで筆の動きと身体（特に腕）の動き、呼吸の音を撮影・録音します。毎回ではありませんが、呼吸や筆使いの音をとれるように音声録音のためのレコーダーも取り付けることもありますが、その場合は被験者の同意のもとに行われます。活動後に研究者からインタビュー調査が行われます。2 および 3 回目も進め方は同じですが、初回と異なる点として、丹田に意識した瞑想的呼吸を体験してもらいます。そして、同じ呼吸の仕方で芸術活動を行います。4 回目は、これまでのまとめとしてのセッションで、前 3 回のセッションで録画したビデオを短く編集したものを観ていきます。そして、これまでの感想や気づいたことなどをインタビュー形式で聴取していきます。

(3) 研究の情報収集について

本研究では、以下の情報をデータとして集めます。

①芸術的活動中の被験者の作品制作の様子についての録画
（主に腕と筆を持つ側の手および紙面と筆の動き、呼吸の音、場合によっては身体の一部を含むこともある）
②インタビュー中の音声録音

③作品の写真
④作品

(4) 研究成果の発表方法
本研究の成果は、ビデオ撮影した録画・録音および作品も含まれ、それらは研究者の博士論文にて公表されます。また、学会誌や学会発表で作品と録画・録音された表現活動の様子のビデオが公表される場合もあります。作品についての発表方法は、別紙の「作品の使用と展示についての同意書」をご覧ください。

2. 研究に関わる侵襲および安全管理
本研究では、芸術活動中に瞑想的呼吸を伴う身体的動きを体験していただきますが、無理のない心地よいと感じるリラックスした身体運動となるよう心がけています。一方で、個人差があるため、身体的あるいは心理的苦痛を感じた場合は、いつでも活動を中止することができます。たとえ、同意書に同意をされた場合であっても、途中で研究参加を辞退することができます。具体的には、セッション中に苦痛を感じたり、研究期間中に被験者の立場を取りやめたいという場合は、研究者に報告するようお願いします。被験者の意思を尊重しますし、そのことで何か不利益をこうむることはありません。

3. 個人情報の扱いと匿名性について
上記の 1. (3)に記載された情報データの内、①録画データ、②録音データ、③撮影データの情報は、すべて USB と外付けハードディスクにて保管されます。データファイルには、被験者の実名は用いずコード化された名称を用います。また、研究者のみが扱える場所に保管します。④の作品は、鍵のかかるキャビネットに保管されます。

本研究の結果は、被験者の映像や作品が公表される場合も、実名を用いません。また、映像は研究者が編集しますが、最終映像は被験者にも確認してもらいます。映像や音声で個人が特定されるような場合は、映像にモザイクを施すなどし匿名性を守ります。

被験者からのデータ開示の依頼があった場合、本人のデータは開示されます。また、同意を撤回された場合、提供されたデータは外部公表（論文発表）後 5 年間は保管されますが、その後破棄されます。また、収集データは、本人の同意なく他者に渡されません。

被験者の方の匿名性は、研究中および研究後についても守られます。すべてのデータは鍵のかかるキャビネットで保管されます。また、作品についても同様です。学術的理由で作品を展示することがありますが、その場合も許可がない限りは実名を公表することはありません。詳しくは、「作品の利用と展示についての同意書」をご覧ください。

4. その他
本研究に関するお問い合わせ、問題点などありましたら、研究者（伊東留美：717−298-6095 あるいは rito@lesley.edu）にご連絡ください。あるいは、Lesley 大学の指導教員である Shaun McNiff（smcniff@lesley.edu）にご連絡ください。

C3: Consent Form to Use and/or Display Art (in Japanese)

作品の使用と展示に関わる同意書

本同意書は、 伊東留美 と _____ の間に交わされるものです。
研究者氏名 作品制作者（被験者氏名）

私、(作品制作者氏名)_____ は、研究者（伊東留美）に以下のように許可することに同意いたします。

次の目的のため、私の作品を使用/展示/撮影することを許可します。

- ☐ 表現療法博士課程の学生によって遂行された研究において、作品の複製あるいは包含すること
- ☐ 専門的学会において、複製あるいは提示すること
- ☐ 表現療法博士課程の学生によって遂行された研究において、複製、提示、あるいは博士コースに限定しない学問的課題の提示

実名、あるいは個人を特定する情報は発表や作品展示において公表されないと理解しています。ただし、公表されることに対して同意をする場合は以下の項目にてその意思を表明します。

私は、私の作品を研究者が使用、展示する場合、匿名のままでいることに

☐ 同意します。 **☐ 同意しません。**

本同意書は、私の作品の使用および展示に関するものであり、研究者にいつの時点でも取りやめを依頼できるものです。また、この同意書の写しを私の記録として一部受け取ります。

被験者氏名
_____ 日付 _____

私は、あなたの作品（オリジナルおよび複製も含めて）を安全な場所に保管します。作品は、研究者である伊東留美のものとなりますが、破損あるいは紛失するようなことがあった場合は、早急にご本人に連絡をします。もし、同意を取りやめたい場合は、いつでもご連絡ください。あなたの匿名性を遵守いたします。

研究者氏名
_____ 日付_____

＜研究者の連絡先＞

伊東留美 <電話> 717-298-6095 <電子メール> rito@lesley.edu

私の年齢は 25 歳以上であり、同意することは私の自由な意思によるものです。私は上記に記載された内容を熟読し、理解した上で同意します。この同意書の写しを 1 部受け取ります。

Participant's signature	Date	Researcher's signature	Date

Lesley 大学では、「人を対象とする研究」常任委員会が設置されています。研究プロジェクトに関する問題や苦情がありましたら、以下の連絡先にご報告いただくようお願いいたします。委員会委員長あて：irb@lesley.edu

APPENDIX D

D1: Jaleela's Artwork in Session 1

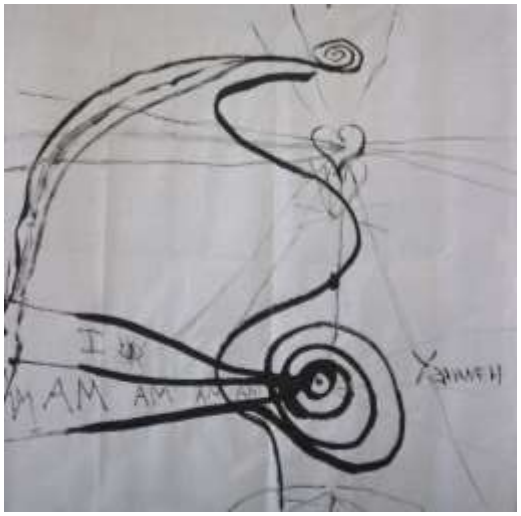
D1-1

D1-2

D1-3

D1-4 (Rumi's response)

D2: Jaleela's Artwork in Session 2



D2-1

D2-2

D2-3

D2-4 (Rumi's response)

D3: Jaleela's Artwork in Session 3

D3-1

D3-2

D3-3

D3-4

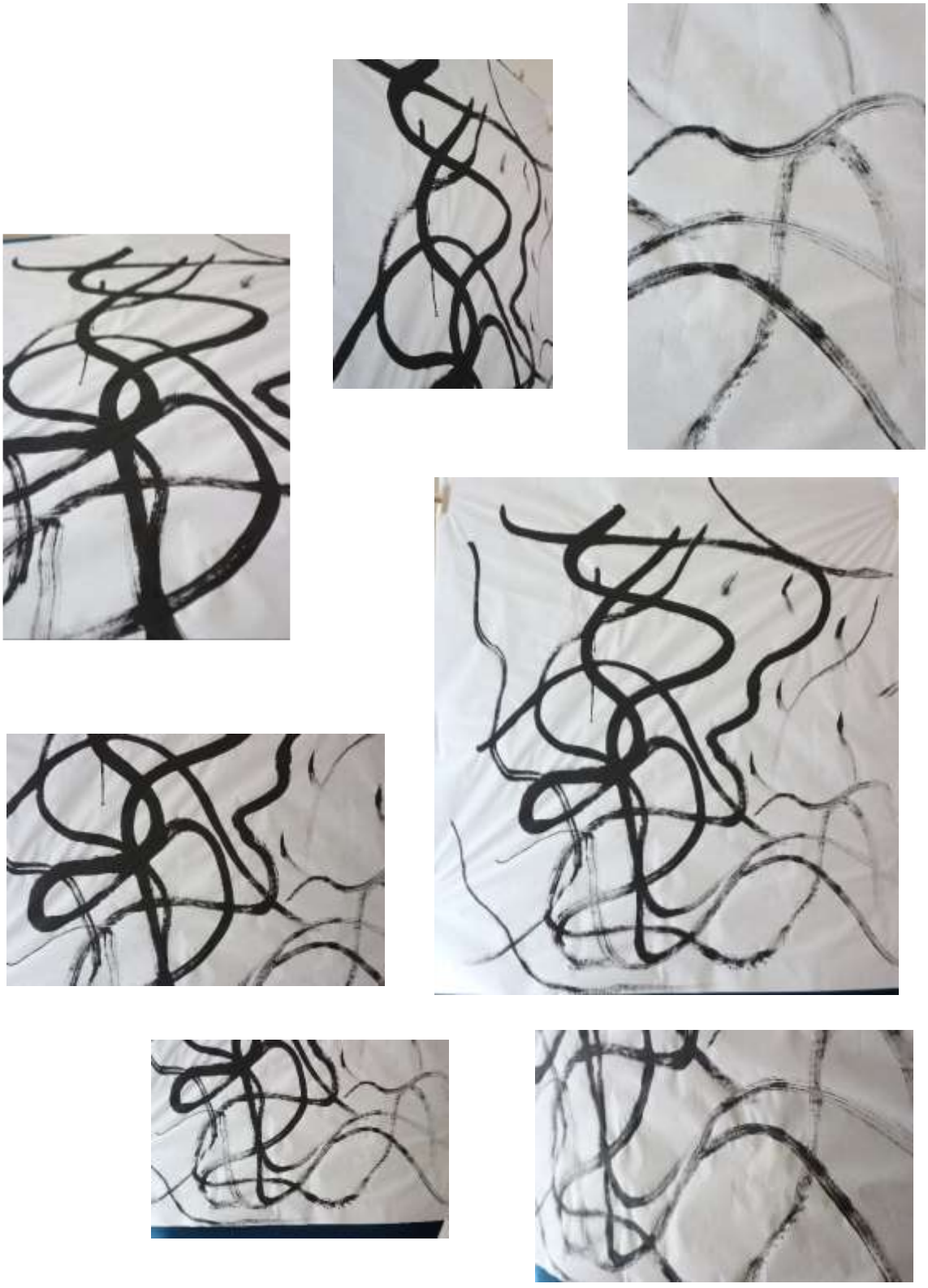
D3-5

D3-6 (Rumi's response)

D3-7: Details of D3-4

D3-8: Details of D3-5

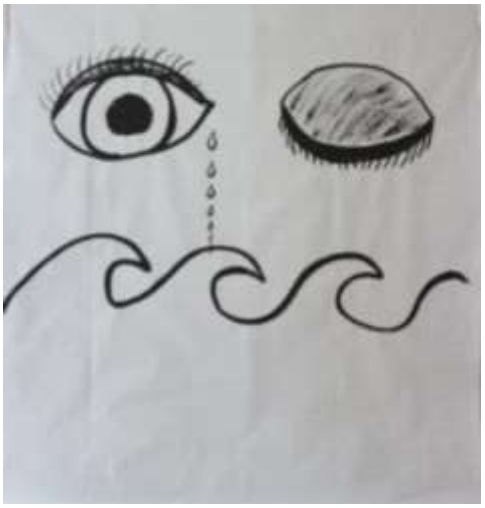
D4: Details of Jaleela's Artwork in Session 4



APPENDIX E

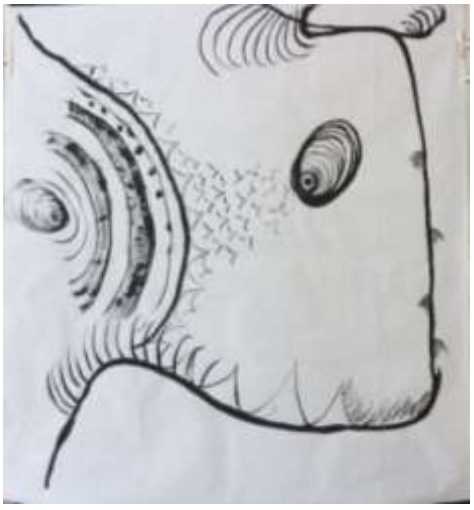
E1: Bridget's Artwork in Session 1

E1-1



E1- 2

E1-3



E1-4

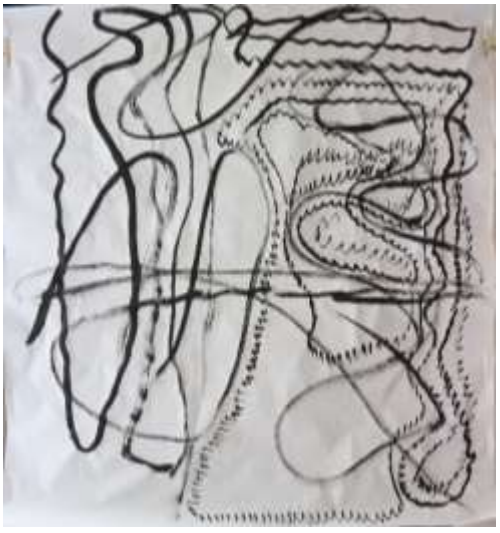
E1-5

E1-6 (Rumi's response)

E2: Bridget's Artwork in Session 2

E2-1

E2-2



E-2-3

E2-4

E2-5

E 2-6 (Rumi's response)

E2-7 (Rumi's response)

E2-8 (Rumi's response)

E3: Bridget's Artwork in Session 3

E3-1

E3-2

E3-3

E3-4

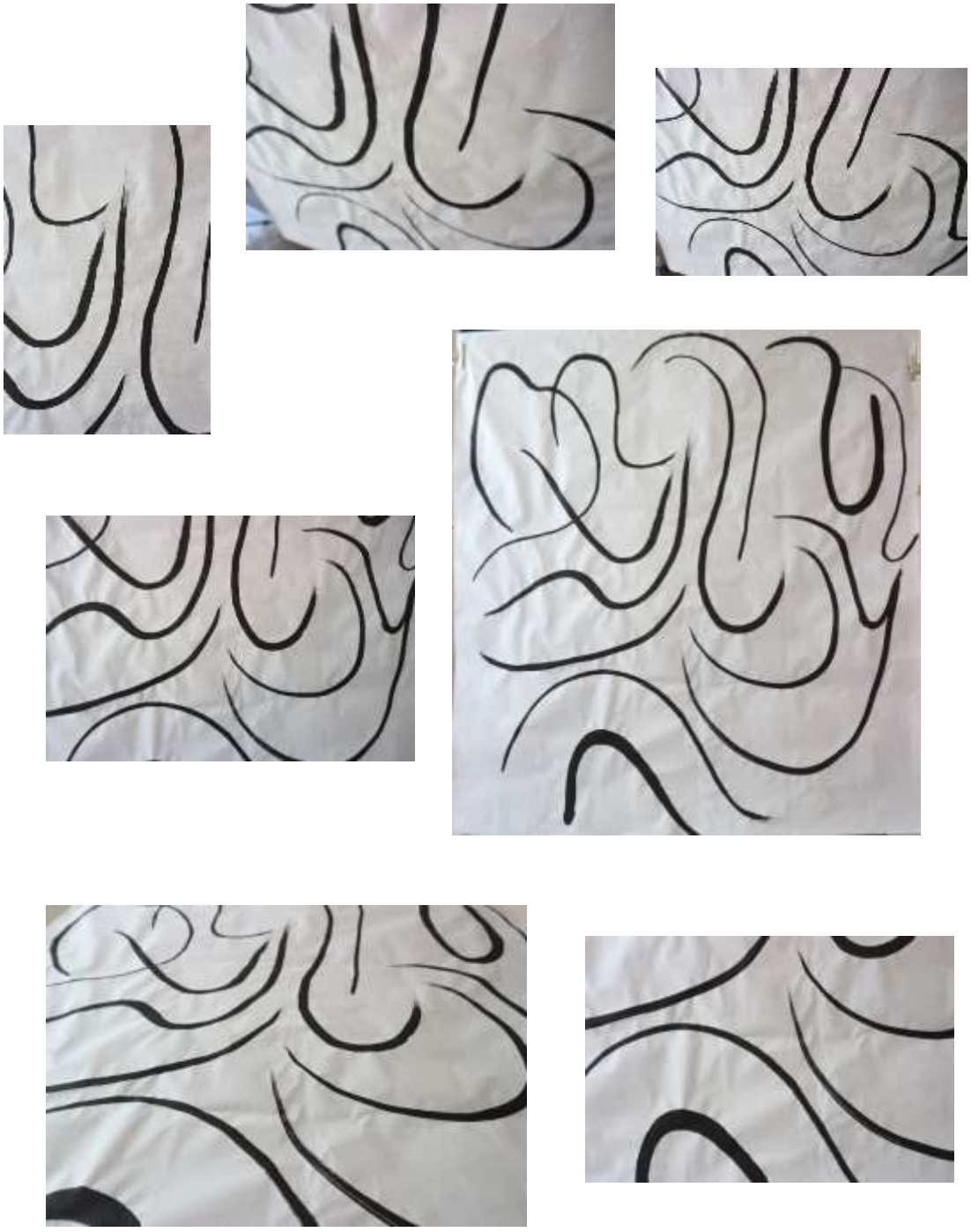
E3-5

E3-6

E3-7

E3-8 (Rumi's response)

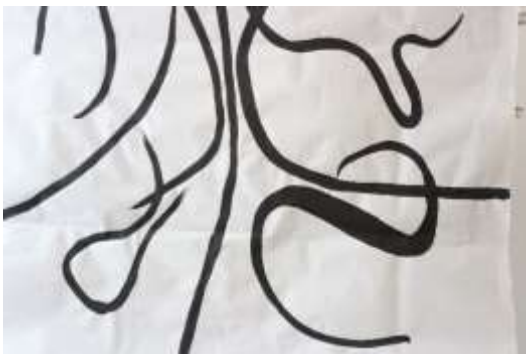
E3-9: Details of E3-4



E3-10: Details of E3-5

E3-11: Details of E3-6

E3-12: Details of E3-7



E4: Details of Bridget's Artwork in Session 4

APPENDIX F

F1: Karen's Artwork in Session

F1-1

F1-2

F1-3

F1-4

F1-5 (Rumi's response)

F2: Karlen's Artwork in Session 2

F2-1

F2-2

F2-3

F2-4

F2-5

F2-6 (Rumi's response)

F2-7: Details of F2-4

F2-8: Details of F2-5

F3: Karlen's Artwork in Session 3

F3-1

F3-2

F3-3

F3-4

F3-5

F3-6

F3-7 (Rumi's response)

F3-8: Details of F3-2

F3-9: Details of F3-3

F3-10: Details of F3-4

F3-11: Details of F3-5

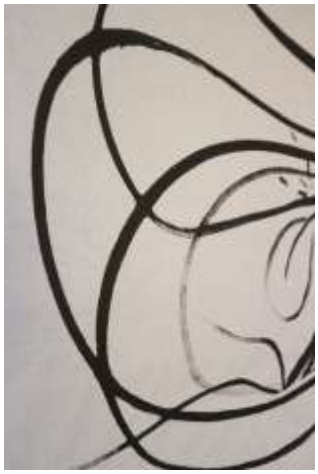
F3-12: Details of F3-6

F4: Details of Karlen's Artwork in Session 4







APPENDIX G

G1: Ken's Artwork in Session 1

G1-1

G1-2

G1-3

G1-4 (Rumi's response)

G1-5 (Rumi's response)

G2: Ken's Artwork in Session 2

G2-1

G2-2

G2-3

G2-4

G2-5 (Rumi's response)

G2-6: Details of G2-3

G2-7: Details of G2-4

G3: Ken's Artwork in Session 3

G3-1

G3-2

G3-3

G3-4 (Rumi's response)

G3-5: Details of G3-2

G3-6: Details of G3-3

G4: Details of Ken's Artwork in Session 4









APPENDIX H

H1: Brian's Artwork in Session 1

H1-1

H1-2

H1-3

H1-4

H1-5 (Rumi's response)

H2: Brian's Artwork in Session 2

H2-1

H2-2

H2-3

H2-4

H2-5

H2-6 (Rumi's response)

H2-7: Detaials of D2-3

H2-8: Details of D2-4

H2-9: Details of D2-5

H3: Brian's Artwork in Session 3

H3-1

H3-2

H3-3

H3-4

H3-5

H3-6

H3-7 (Rumi's response)

H3-8 (Rumi's response)

H3—9: Details of H3-4

H3-10: Details of H3-6

H4: Details of Brian's Artwork in Session 4

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